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THE NATIONAL GALLERY
LEWIS BEQUEST

M. W. BROCKWELL

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See Berenson's
Appendix D., p 155 f.

THE LEWIS BEQUEST

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No. 677. SIR MARTIN ARCHER SHEE
Portrait of Lewis as "The Marquis" in the "Midnight Hour"

Frontispiece

THE NATIONAL GALLERY: LEWIS BEQUEST

BY

MAURICE W. BROCKWELL

WITH PREFACE BY

SIR CHARLES HOLROYD

LONDON: GEORGE ALLEN & SONS
44 & 45 RATHBONE PLACE
1909

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SOLD AT THE NATIONAL GALLERY
AND AT THE NATIONAL GALLERY OF BRITISH ART

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A special feature of this book is Appendix D, which contains tables compiled, with Mr. Bernhard Berenson's special permission, on the basis of his well-known books on Italian Art, to show the relative importance of the National Gallery to all the leading Public Galleries and Private Collections of the world.

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PREFACE

As a Director but recently appointed, it is possible for me to speak freely and enthusiastically of the judgment and taste which the Trustees of the National Gallery and the former Directors have expended in the purchase of pictures for the Gallery out of the interest on the sum of £10,000 bequeathed by Thomas Denison Lewis. The income amounts to about £246 per annum, and any one turning over these pages will realise what marvellous results have been achieved with a comparatively small outlay. Any private collector who had set such a sum aside annually for the purchase of pictures would have to be most warmly congratulated if, after thirty odd years, he could show such a valuable addition to his collection.

In it are represented masters of almost all schools in examples which, curiously enough, bear a certain resemblance to each other. The Lewis Bequest pictures are all somehow closely identified with the minds of the artists who painted them, and that in a peculiarly quiet

mood. They nearly all show the artist in an intimate manner, working for study or even for fun, as in the "Portraits of Hogarth's Servants" (No. 1374). This is natural enough when we remember that the sums expended have never been large. Although it has been impossible to purchase large masterpieces, the authorities in the past very wisely acquired the unfamiliar and intimate works of master-hands which, by good fortune, were not very highly esteemed in former days. Such are the drawings and studies acquired by the Trustees out of the Fund bequeathed with such wide conditions that they can do with it practically anything which they think will be for the general good of the Gallery.

Delightfully free are the decorative designs for altarpieces by Tiepolo, and most delicious of all is that perfect example of mediæval pageant painting, the "Amor and Castitas" (No. 1196). It is possibly a cassone picture, and is a perfect example of the Florentine furniture piece of the best period, being of such a subtle colour scheme that it can only be described in terms of jewels: pearls, and mother-of-pearl, on a ground of beryl and tourmaline. The picture is always to me the ideal sort of illustration that I should like to see for our great narrative poet Chaucer.

The Gainsborough "Landscape" (No. 925), and the "Portrait of a Young Man" (No. 1141), by Antonello da Messina, are alone, at present prices, almost worth the capital sum of the Bequest, and when we add to it the Frans Hals, the Van Goyen, and the great John Crome, I really think it would have been impossible to expend such a sum to better purpose. Indeed, our benefactor could not but be pleased if he could only see the repeated additions of interesting and admirable pictures bearing his name added year by year to the National Gallery he loved to such good effect.

It has often struck me that there is no better way of commemorating a man than by presenting in his name to the National Gallery a sum of money, the interest to be spent on pictures. Every now and then some new memorial of the generous donor appears with his name clearly written on a gold ground, and his generosity is remembered afresh by all visitors to the Gallery, and more especially by the Trustees and the Director, who are thus enabled to add some work of value to the National Collection which might otherwise have been lost to us.

Mr. Brockwell has by his industry added to the interest of several of these pictures by bringing to light new facts about them. He has also been able in this unofficial publication

to act freely, and to mention details which would perhaps hardly find a place in an official catalogue. I have learnt to value very highly his accuracy and system in the preparation for the press of the latest Official Catalogue of the Pictures of the British School.

Such a book as this is a valuable memorial to Lewis and his generosity, so let us welcome it. Earnestly let us keep green the memory of our benefactors, as we do that of Lewis. We will see to it that their increasing number of name-plates remain bright and shining as their good deeds.

CHARLES HOLROYD.

INTRODUCTION

To the general public the past achievements of the National Gallery, its present endeavours, and its hopes for the future are insufficiently known. The very date of its foundation, the varying importance of its different acquisitions, whether by presentation, bequest, or purchase, and the relative position it occupies in comparison with the leading Galleries of Europe, are outside the range of the average visitor to Trafalgar Square, who is only too often content to get a superficial impression of the more obvious features of the collection.

To form a just appreciation of the inner history of the National Gallery, and its general policy during the last eighty-five years, it is necessary to be thoroughly conversant with the Annual Reports, the Returns, the Treasury Minutes, and the past editions of the Official Catalogues.

Even if he should plod laboriously through the various editions of the Foreign and British Catalogues of the Gallery—or so many as he can discover the present existence of—the

layman will find it no easy matter to trace the pedigrees of some of the pictures, or to arrive at a just estimate of the different purchases made under the terms of the six private bequests, four of which are now in operation.

The resources of the Gallery have from time to time been increased by the following pecuniary bequests for the purchase of pictures:—

			£	s.	d.
In 1863	from	Mr. Thomas Denison Lewis	10,000	0	0*
„ 1878	„	Mr. Richard Charles Wheeler	2,612	4	8
„ 1881	„	Mr. Francis Clarke . .	23,104	0	0*
„ 1885	„	Mr. John Lucas Walker .	10,000	0	0
„ 1907	„	Colonel Temple West . .	99,909	6	1*
„ 1908	„	Mr. Charles Edward Grego Mackerell . . .	2,859	9	11*

The Lewis Fund, by far the oldest of these bequests, has also had the most far-reaching consequences. It has, therefore, been thought advisable to place before the public the full details relating to the various purchases which have been effected out of the interest of the sum of £10,000 bequeathed to the Gallery by Mr. T. D. Lewis over forty years ago.

The Lewis Fund has added to the Collection ten Italian pictures, of which one is Sienese, four Tuscan, one Umbrian, three Venetian,

* By the conditions of the Lewis, Clarke, Temple West, and Mackerell bequests, the interest only of the invested capital is available for the purchase of pictures.

and one of the school of Parma. Of these the most important are the "Combat between Amor and Castitas," which is evidently from the hand of Cosimo Rosselli, although it has hitherto been officially classed as merely of the "Tuscan School of the Fifteenth Century," and the "Portrait of a Young Man," by Antonello da Messina. Each of them was bought over twenty years ago, and is to-day worth a very great deal more than the £500 and £1040 which they respectively cost. A similar remark applies also to the Flemish "Portrait of a Man" (No. 1036), which was bought from the late Mr. W. Fuller Maitland, M.P., in 1878, for £350.

One of the most remarkable purchases made by the nation in quite recent years, either out of the Lewis Fund or otherwise, is the small and very early "Portrait of a Young Lady as the Magdalene," by Mabuse (No. 2163, Plate IX.), which the Director acquired privately, in 1907, for the insignificant sum of £30.

Only one German picture has passed to the nation by the aid of this Fund, but six paintings of the late Dutch School have thus been added. Foremost among these must be mentioned the "Portrait of a Woman," by Frans Hals, which was purchased in 1876 for

only £105. It is, indeed, astonishing to find that up to that date the Gallery did not possess a single canvas by Hals. The "Portrait of a Man" (No. 1251) was presented twelve years later by Miss E. J. Wood, but it was only a year ago, when the "Family Group" passed from the Collection of Lord Talbot de Malahide to the National Gallery, that we at last became possessed of a thoroughly characteristic work by this great master.

It is much to be regretted that the National Gallery does not yet possess a picture by Watteau, and the fact that the French pictures at Trafalgar Square are in no adequate sense representative of the art of their country has, doubtless, influenced the present Director in his attempts to remedy as far as possible the existing *lacunæ*. It is safe to say that at no period of the history of the Gallery has the acquisition of a French picture been accompanied by so many curious circumstances, or been brought to such a satisfactory issue, as in the case of the "Parade," by Gabriel Jacques de Saint-Aubin, whose oil pictures are, I believe, only to be met with in a limited number of French private collections. The discovery made by the present writer in the Print Room of the British Museum of a reproduction of the original sheet of drawings for

this picture is of some moment. The full facts relating to this important acquisition are briefly set out on pp. 59–64.

It is a noteworthy fact that, since the publication three years ago of the current edition of the Foreign Catalogue, fifteen pictures of the French School have been acquired ; while the public has also, by the kindness of Mr. George Salting and Mr. J. C. J. Drucker, been enabled to enjoy nine other French pictures lent by these gentlemen.

Passing to the British School, we find that nine pictures of importance at Trafalgar Square have become national property through the generosity of Mr. Lewis. Of these the two most valuable and characteristically British are the "Wood Scene, Village of Cornard, Suffolk," by Gainsborough, and the "Windmill on Mousehold Heath," by Old Crome, each of which is to-day worth quite four times as much as it cost the Gallery.

The "Portrait of Lewis as the 'Marquis' in the 'Midnight Hour,'" by Sir Martin Archer Shee, which is for the time being on loan to the Municipal Art Gallery, Dublin, was by agreement with the Trustees of the National Gallery allowed to remain in the possession of Miss Lewis until her death, in 1862, although it had, by the terms of

her brother's will, become national property thirteen years earlier.

Several of the paintings bought out of this Fund now hang in the National Gallery of British Art. Although the names of Hurlstone, George Chambers, Lancaster, and Poole are, perhaps, hardly as familiar to the visitors to that Gallery as they might be, the popularity of James Ward, William J. Müller, and Ford Madox Brown has long been assured.

The highest point reached in the art of the last half of the nineteenth century in England is, doubtless, manifested in the life-work of the sculptor Alfred Stevens. In addition to two oil pictures by him (Plate XXXI. and Plate XXXII.), the Gallery at Millbank has acquired within the last six years out of this Fund alone a painting of "The Angel announcing the Birth of our Lord to the Shepherds," a "Study from a standing Female Figure," and about one hundred and eighty sketches, studies, and prints by this even yet not fully appreciated master.

Not the least remarkable feature in connection with Stevens is the uncertainty which has hitherto prevailed as to whether he had one or more Christian names. It will, perhaps, be a matter of some surprise that the exact date of his birth should be given for the first time in these pages.

It will be noticed that the biographical notices vary considerably in length. This is intentional. In certain instances, as in the case of Fra Bartolommeo, Antonello da Messina, Gabriel Jacques de Saint-Aubin, Ducreux, and Georges Michel, no adequate or accurate biography in English has yet been published. In the case of Mabuse, Baldung, Lancaster, and Stevens the authorities usually consulted are so contradictory as to demand rather copious footnotes or bibliographies.

Where the lives of the artists are thoroughly well known, and do not afford a subject for controversy, a short biographical sketch suffices. This will apply to such well-known artists as Tiepolo, Hals, Van Goyen, J. L. David, and many of the English painters.

The Tables in Appendix D, which have been drawn up with much labour, have no claim to finality, but throw considerable light on the relative importance of the National Gallery to other Public Galleries. We are apparently, in Italian art at least, still slightly ahead of Berlin.

It seems unlikely that Great Britain, being so rich in Art Treasures, will be denuded of them by buyers in the United States for at least two hundred years to come.

M. W. B.

September 14, 1909.

EXTRACT FROM THE WILL OF THOMAS DENISON LEWIS

LATE OF CADOGAN PLACE, IN THE COUNTY OF MIDDLESEX, ESQ.

"From a desire to perpetuate the Memory of one of the best Fathers whose private worth and public merit were alike deservedly appreciated I give and bequeath to the Trustees of the National Gallery the full length Portrait of my late dear Father William Thomas Lewis Esq^re^ painted by Sir Martin Archer Shee and it is my particular request that in consideration of the Legacy hereinafter given to the Trustees of the said Gallery they will permanently provide some conspicuous and eligible situation in the National Gallery for the said Portrait and that they will preserve the same in good condition I give and bequeath unto my old and valued friend Thomas Smith Tarleton of Thurloe Square in the County of Middlesex Esq^re^ and my friend William Edward Hilliard of N° 15 Southampton Street Bloomsbury Square in the same County Esquire (whom I have requested to act as Trustees of this my Will) their Executors Administrators and Assigns the sum of £10,000 New £3. 5. 0. per Centum Bank Annuities or such amount of other Stock or Sterling Money to be taken out of my

personal Estate as shall be equivalent to or be considered to be the worth of the same Bank Annuities in case I may not leave all or any part of such sum of Bank Annuities or that what I may possess shall hereafter be sold or varied by me or be substituted or converted into Stock of other denomination or value by Act of Parliament or my own Act or in case it shall be held to be necessary or more expedient to appropriate the amount or value of such Stock Legacy out of other part or parts of my personal Estate Upon Trust to pay the Dividends Interest and Annual produce of the same Bank Annuities (or of any Equivalent substitution for the same) Unto my dear Sister the said Rosa Frances Lewis or her Assigns for the term of her natural life and a proportionate part of the same Yearly Income to her Executors or Administrators calculated up to the day of her decease And from and immediately after her decease Upon Trust to transfer and assign the said sum of £10.000 New £3. 5. 0. per Centum Bank Ann^{s} (or any equivalent or substitution for the same) Unto the Trustees for the time being of the said National Gallery or any four of them To the intent that the Dividends interest and Annual proceeds to arise therefrom (but not the Capital thereof) may be laid out for the use or objects of the said Gallery or otherwise in the improvement of the Fine Arts in such manner as the Trustees of such Gallery or any Committee or Committees for the Governors or Directors thereof for the time being shall think fit and I direct that the receipt or acknowledgement of two Trustees or of any Committee or of the Treasurer or acting Manager for the time being of

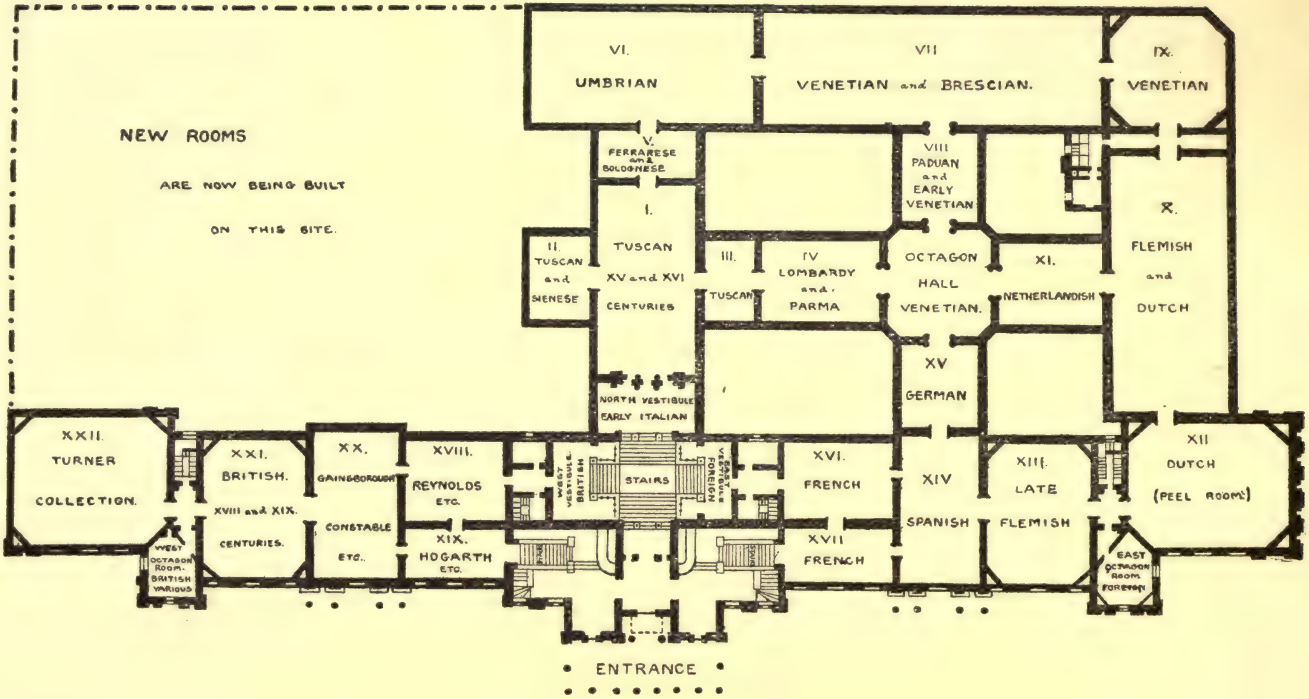
the said National Gallery shall be a good and sufficient discharge for the Trust Funds monies and promises which shall so become transferable and payable to such Trustees as aforesaid"

Proved in London 19th November 1849.

Mr. W. H. Hilliard, one of the Executors of Mr. Thomas Denison Lewis, expressed in a letter to the Trustees of the National Gallery a strong wish on the part of Miss Rosa Frances Lewis that she should be allowed to retain the portrait of her father, bequeathed to the National Gallery by her late brother, in her possession during her life. Lord John Russell, the Marquis of Lansdowne, and Sir Charles Wood, Trustees of the Gallery at the time, consequently resolved at a meeting of the Trustees of the National Gallery, held on Wednesday, December 5, 1849, that the portrait of Mr. Lewis should remain in the possession of Miss Lewis during her life.

Miss Lewis died on December 9, 1862, and her will was proved on January 17, 1863. The portrait of Mr. Lewis was received by the National Gallery during the year, and catalogued as "Portrait of Lewis as 'The Marquis' in 'The Midnight Hour'" (No. 677).

PLAN OF THE NATIONAL GALLERY



KEY TO THE PLAN OF THE NATIONAL GALLERY

ROOM

North Vestibule—Early Italian Schools.
I. Tuscan Schools XV. and XVI. Centuries.
II. Tuscan and Sienese Schools.
III. Tuscan School.
IV. Schools of Lombardy and Parma.
V. Ferrarese and Bolognese Schools.
VI. Umbrian School.
VII. Venetian and Brescian Schools.
VIII. Paduan and Early Venetian Schools.

Octagon Hall—Venetian School.
IX. Venetian School.
X. Flemish and Dutch Schools.
XI. Netherlandish School.
*XII. Dutch School ("Peel Room").

East Octagon Room—Foreign Schools.
*XIII. Late Flemish School.
*XIV. Spanish School.
XV. German School.
*XVI. French School.
*XVII. French School.

East Vestibule—Foreign Schools.
East Staircase—Foreign Schools.
West Vestibule—British Schools.
West Staircase—British Schools.
XVIII. Reynolds and Wilson.
XIX. Hogarth, &c.
XX. Gainsborough, Constable, &c.
XXI. XVIII. and XIX. Cent., Various British.

West Octagon Room—Various British.
XXII. Turner Collection.

* These Rooms are now temporarily closed for reconstruction, and the more important pictures are hung on Screens in the Octagon Hall and in Rooms IV., VI., X., XI., and XV.

EXPLANATORY REMARKS

In the description of the pictures the terms *right* and *left* are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

The surface measures of the pictures are given in feet and inches as well as in metres. The abbreviations *h* and *w* indicate height and width.

THE THOMAS DENISON LEWIS BEQUEST

(A) IN THE NATIONAL GALLERY

ITALIAN SCHOOLS

					Facing page
			SIENESE SCHOOL		
1	No. 1147.	Ambrogio Lorenzetti . .	"Heads of Four Nuns,"	Plate I.	4
			TUSCAN SCHOOL		
2	No. 1196.	Tuscan School, XV. Cent. .	"A Combat between Amor and Castitas," .	Plate II.	
3	No. 1694.	Fra Bartolommeo . .	"Virgin and Child with the Infant St. John,"	Plate III.	7
4	No. 1194.	Marcello Venusti . .	"Christ driving out the Traders from the Temple,".	.....	10
5	No. 1227.	„ . .	"The Virgin, the Child Christ, St. Joseph, and the youthful St. John the Baptist," .	.....	
			UMBRIAN SCHOOL		
6	No. 1133.	Luca Signorelli . . .	"The Nativity,"	Plate IV.	16

					Facing page
			VENETIAN SCHOOL		
7	No. 1141.	Antonello da Messina . .	"Portrait of a Young Man (supposed to be the Painter himself),"	Plate V.	23
8	No. 1192.	G. B. Tiepolo . . .	"Design for an Altar-piece,"	.....	
9	No. 1193.	„ . . .	„ „ . . .	Plate VI.	24
			SCHOOL OF PARMA		
10	No. 1416.	Filippo Mazzola . . .	"The Virgin and Child with two Saints," .	Plate VII.	26
			FLEMISH SCHOOL		
11	No. 1036.	Flemish School, XVI. Cent.	"A Man's Portrait,"	Plate VIII.	30
12	No. 2163.	Mabuse	"Portrait of a Young Lady as the Magdalene,"	Plate IX.	35
13	No. 1042.	Catherina Van Hemessen .	"Portrait of a Man,"	.....	
			GERMAN SCHOOL		
14	No. 1427.	Hans Baldung . . .	"The Dead Christ; a Pietà," . . .	Plate X.	40
			DUTCH SCHOOL		
15	No. 1021.	Frans Hals	"Portrait of a Woman,"	Plate XI.	44
16	No. 1479.	H. Avercamp . . .	"A Scene on the Ice,"	Plate XII.	46
17	No. 1327.	Jan Van Goyen . . .	"A Winter Scene,"	Plate XIII.	48
18	No 1278.	Hendrik Pot . . .	"A Convivial Party,"	.....	
19	No. 1247.	Nicolas Maes . . .	"The Card Players," *.	Plate XIV.	52
20	No. 1918.	P. C. La Fargue . . .	"The Market-place at the Hague," . .	.....	

* The Lewis Fund contributed only a small sum towards this purchase.

FRENCH SCHOOL

					Facing page
21	No. 1939.	French School, XV. Cent.	"Virgin and Child with Saints,"	Plate XV.	55
22	No. 2129.	Gabriel Jacques de Saint-Aubin	"Une Parade,"	Plate XVI.	58
22A	——	„	Drawing,	Plate XVII.	64
23	No. 2162.	Joseph Ducreux	"Portrait of the Artist,"	Plate XVIII.	65
24	No. 2217.	Jacques Louis David	"Portrait of Elisa Bonaparte, Grand Duchess of Tuscany,"	.....	
25	No. 2218.	J. A. D. Ingres (att. to)	"Madame Malibran,"	.....	
26	No. 2258.	Georges Michel	"A Woodland Scene,"	.....	

ENGLISH SCHOOL

27	No. 1374.	W. Hogarth	"Portraits of Hogarth's Servants,"	Plate XIX.	80
28	No. 1224.	Thomas Hudson	"Portrait of Samuel Scott, the Marine Painter,"*	Plate XX.	81
29	No. 925.	T. Gainsborough	"Wood Scene, Village of Cornard, Suffolk,"	Plate XXI.	85
30	No. 1480.	Gilbert Stuart	"Portrait of the Artist,"	.....	
31	No. 1460.	J. C. Ibbetson	"Smugglers on the Irish Coast,"	Plate XXII.	87
32	No. 1208.	John Opie	"Portrait of William Godwin, the author,"	.....	
33	No. 926.	John Crome	"A Windmill on Mousehold Heath, near Norwich,"	Plate XXIII.	92
34	No. 1306.	Thomas Barker (of Bath)	"Landscape, with Figures and Cattle,"	Plate XXIV.	94
35	No. 1467.	Robert Ladbrooke (ascribed to)	"Landscape, with a view of Oxford,"	.....	

* The Lewis Fund contributed a small sum towards the purchase of Scott's "View of Westminster from the Thames" (No. 1328).

(B) LENT TO THE MUNICIPAL ART GALLERY, DUBLIN

ENGLISH SCHOOL

					Facing page
36	No. 677.	Sir Martin Archer Shee .	"Portrait of Lewis as 'The Marquis' in 'The Midnight Hour,'"	*Frontispiece.*	iii

(C) IN THE NATIONAL GALLERY OF BRITISH ART

37	No. 2142.	James Ward . . .	"Gordale Scar; a Study,"	Plate XXV.	108
38	No. 1967.	F. Y. Hurlstone . .	"A Scene from Gil Blas,"	Plate XXVI.	111
39	No. 1966.	George Chambers . .	"Dutch East Indiamen weighing their Anchors,"	Plate XXVII.	113
40	No. 1040.	W. J. Müller . . .	"Landscape, a River Scene," . . .	Plate XXVIII.	117
41	No. 1428.	R. Hume Lancaster* .	"A View at Southampton,"	Plate XXIX.	124
42	No. 2063.	Ford Madox Brown . .	"Chaucer at the Court of Edward III.," .	Plate XXX.	128
43	No. 1922.	Alfred Stevens . . .	"Judith,"	Plate XXXI.	135
44	No. 1923.	,, . . .	"King Alfred and his Mother," . .	Plate XXXII.	138
45	No. 2314.	Paul F. Poole . . .	"The Vision of Ezekiel": sketch, . .	.....	
46	No. 1957.	Alfred Stevens . . .	"The Angel announcing the Birth of our Lord to the Shepherds," . . .	.....	
47	No. 1958.	,, . . .	"Study for a Standing Female Figure," .	.....	

* This picture seems to be by Rev. R. H. Lancaster; see p. 118.

48	No. 2003.	Alfred Stevens . . .	"A Study of a nude female figure seated," .	.....
49	No. 2004.	„ . . .	"Centaur and Triton,"	.....
50	No. 2005.	„ . . .	"Studies for the 'Isaiah' cartoon," . .	.....
51	No. 2006.	„ . . .	"Study for an Angel in the 'Isaiah' cartoon,"	
52	No. 2007.	„ . . .	"Studies for 'Isaiah,'"	.....
53	No. 2008.	„ . . .	"A Study for the 'Isaiah' and for a Battle of Lapithæ,"	.....
54	No. 2009.	„ . . .	"Studies for a Child and a Woman seated,"	
55	No. 2010.	„ . . .	"A Study for an Expulsion," . . .	.....
56	No. 2011.	„ . . .	"Studies for a Military Uniform," . .	.....
57	No. 2012.	„ . . .	"Studies of Angels and a Stairway," . .	.....
58	No. 2013.	„ . . .	"Studies of a Man leaning on his elbow and for stooping figures," . . .	.....
59	No. 2014.	„ . . .	"Study of a Woman kneeling," . . .	.....
60	No. 2015.	„ . . .	"Study of a seated Woman," . . .	.....
61	No. 2016.	„ . . .	"Two Studies of struggling figures," . .	.....
62	No. 2017.	„ . . .	"Studies of struggling figures and for a Man hammering at an anvil," . .	.....
63	No. 2018.	„ . . .	"Three studies of figures and a Woman striking a tambourine,"	.....
64	No. 2019.	„ . . .	"Studies of a Child's expressions," . .	.....
65	No. 2020.	„ . . .	"Studies for the figure of Valour on the Wellington Monument," . . .	.....
66	No. 2021.	„ . . .	"Studies of drapery,"	.....
67	No. 2022.	„ . . .	"Studies of reclining figures," . . .	.....

(C) IN THE NATIONAL GALLERY OF BRITISH ART—*continued.*

68	No. 2023.	Alfred Stevens . . .	"Studies of struggling figures," . . .	.....
69	No. 2024.	„ . . .	"Study for a figure holding a tablet," . .	.....
70	No. 2025.	„ . . .	"Study for 'Parmigiano painting,'" . .	.....
71	No. 2026.	„ . . .	"Study of a Man protecting a Woman," .	.....
72	No. 2027.	„ . . .	"Study of drapery for a cartoon," . .	.....
73	No. 2028.	„ . . .	"A Portrait of a Clergyman," . . .	.....
74	No. 2029.	„ . . .	"Studies for the Angel in the lunette of 'The Angel announcing the Birth of our Lord to the Shepherds,'". . .	.....
75	No. 2030.	„ . . .	"Studies for the lunette of 'The Angel announcing the Birth of our Lord to the Shepherds,'"	.....
76	No. 2031.	„ . . .	"A Study for a flying figure," . . .	.....
77	No. 2032.	„ . . .	"Designs for a Sea Nymph and Temperance,"	.....
78	No. 2033.	„ . .	"Studies of Mermaids and Tritons for the pavement in St. George's Hall, Liverpool,"	.....
79	No. 2034.	„ . . .	"Heads for wood-carving, a Vase, and a design for Tiles,"	.....
80	No. 2035.	„ . . .	"Pluto and Proserpine, a design for a fire-back,"	.....
81	No. 2036.	„ . . .	"Britomart, four flying figures, and a frame,"	.....
82	No. 2037.	„ . . .	"Two portions of the design for the decoration of the dome of St. Paul's Cathedral,"	.....

(C) IN THE NATIONAL GALLERY OF BRITISH ART—*continued.*

83	No. 2038.	Alfred Stevens . . .	"Strada della Fortuna, Pompeii, and a Single Peony,"	.....
84	No. 2039.	„ . . .	"A Design for the end of a room, including a Bust of Raphael and his fresco 'Jurisprudence,'"	.....
85	No. 2040.	„ . . .	"A Design for a two-handled Majolica Vase,"	.....
86	No. 2041.	„ . . .	"A Design for a Fountain,"	.....
87	No. 2042.	„ . . .	"A Design for the decoration of the ceiling and three walls of a room,"	.....
88	No. 2043.	„ . . .	"A Detail of No. 2042 with a figure of Astronomy,"	.....
89	No. 2044.	„ . . .	"A detail of No. 2042 with a figure of Prudence, an Angel with a Trumpet, and a Boy with a Harp,"	.....
90	No. 2045.	„ . . .	"A Design for the decoration of a room with a frieze,"	.....
91	No. 2046.	„ . . .	"A Design for the wall of a room with a frieze,"	.....
92	No. 2047.	„ . . .	"A Design in perspective for the decoration of a vaulted corridor," . . .	.....
93	No. 2048.	„ . . .	"Mutability; a Queen begging at the door of a Temple,"	.....
94	No. 2049.	„ . . .	"A Design for a Coving,"	.....
95	No. 2050.	„ . . .	"Two figures holding festoons of drapery,"	.....

(C) IN THE NATIONAL GALLERY OF BRITISH ART—*continued.*

96	No. 2051.	Alfred Stevens . . .	"A Design for 'The Angel announcing the Birth of our Lord to the Shepherds," .	.....
97	No. 2052.	,, . . .	"A Design for the decoration of a Theatre,"	.....
98	No. 2165.	,, . . .	"Eleven Sheets of Studies for the mosaics of 'Isaiah' and other Prophets at St. Paul's,"	.....
99	No. 2176.	,, . . .	"Study for Angels of the Passion at St. Paul's (alternative design to that of the Prophets),"	.....
100	No. 2177.	,, . . .	"Study for figures in 'Conversion of Saul' in a project for the decoration of the dome of St. Paul's,"	.....
101	No. 2178.	,, . . .	"Studies for a group in the 'Brazen Serpent' for the Dome of St. Paul's," . .	.....
102	No. 2179.	,, . . .	"Studies for 'The Fall' in the Dome of St. Paul's,"	.....
103	No. 2180.	,, . . .	"Study for 'Cowardice' in the Wellington Monument, St. Paul's,"	.....
104	No. 2181.	,, . . .	"Studies for supporting figures in the Dorchester House chimney-piece," .	.....
105	No. 2182.	,, . . .	"Studies for the chimney-piece and for a carved door at Dorchester House," .	.....
106	No. 2183.	,, . . .	"Studies for a figure holding a shield on the Chimney-piece, for a carved door, and for painting on the cove of a ceiling at Dorchester House,"	.....

107	No. 2184 –2189.	Alfred Stevens . . .	"Six sheets of Studies for the picture of 'King Alfred and his Mother'" (No. 1923, Plate XXXI.), ...	.....
108	No. 2190.	„ . . .	"Studies for the picture of 'Parmigiano,'" .	.....
109	No. 2191.	„ . . .	"Studies for figures of 'Una' and others from the 'Faery Queen' for the decoration of a drawing-room in the house of Don Christobal de Murietta in [Kensington] Palace Gardens," . . .	.....
110	No. 2192.	„ . . .	"Studies for Prize Medals for the Science and Art Department, South Kensington, and for another subject," . . .	.....
111	No. 2193.	„ . . .	"A nude and a draped figure; subject at present not identified,"	.....
112	No. 2194.	„ . . .	"Studies for (?) Deposition,"	.....
113	No. 2195.	„ . . .	"Studies for (?) Deposition and (?) Entombment,"	.....
114	No. 2196.	„ . . .	"Studies for (?) Entombment and for a group on the cove of the dining-room ceiling at Dorchester House," . .	.....
115	No. 2197.	„ . . .	"A seated and a standing figure; subject at present not identified," . . .	.....
116	No. 2476.	Arthur Hughes . . .	"April Love,"	.....

(*A*)

IN THE NATIONAL GALLERY

THE ITALIAN SCHOOLS

SIENESE SCHOOL

I

AMBROGIO LORENZETTI[1]

(1285?—AFTER 1345)[2]

AMBROGIO LORENZETTI, the younger brother, pupil and assistant of Pietro Lorenzetti, was born in the last quarter of the thirteenth century. He was strongly influenced by Giovanni Pisano and by Giotto. There is no record of Ambrogio earlier than the year 1323. He painted a series of frescoes in the Church of San Francesco at Siena in 1331.[3] A much-damaged fragment of one of these compositions in fresco is the only work by him in this Gallery (No. 1147). He is best known for

[1] The attributions and titles contained in this list are those given in the Official Catalogues of the Gallery.

[2] The dates here given are not in every instance those contained in the Official Catalogues.

[3] Tizio: *Storia Senese MS.*, in the Biblioteca Communale, Siena, is the authority for this date. See also R. Langton Douglas: *History of Siena*, 1902, p. 370.

his frescoes of "Good and Bad Government" which were painted in 1337–1339 to decorate the Sala della Pace in the Palazzo Pubblico at Siena. Another notable but less-known work by Ambrogio is the "Madonna and Child with Saints and Angels," now in the Communal School-house at Massa Maritima.[1] His last dated picture is the "Annunciation" of 1344, now in the Siena Gallery (No. 33). The latest document relating to Ambrogio is of 1345. He probably perished in the Black Death of 1348.

No. 1147. Room II. Plate I.

Heads of Four Nuns.

The Four Nuns wearing Dominican robes are seen at less than half length, nearly life size, and turned towards the left.

Fresco. 1 ft. 10 in. (0.559) square.[2]

Crowe and Cavalcaselle: *History of Painting in Italy*, edited by R. Langton Douglas, 1908, iii. p. 109.

Included by Berenson in his *Central Italian Painters of the Renaissance*, 1909, p. 186.

Painted in 1331.

Purchased from Cavaliere P. Lombardi, at Siena, in 1878, for £45.

[1] *Burlington Magazine*, 1904, vol. v. p. 81.

[2] Mr. C. Fairfax Murray has very kindly informed me that this fragment was taken out of the wall by a priest, who placed it in his own house.

PLATE I

No. 1147. AMBROGIO LORENZETTI

"Heads of Four Nuns"

Face p. 4

TUSCAN SCHOOL

II

Unknown Florentine Painter of the Fifteenth Century

No. 1196. Room III. Plate II.

A Combat between Amor and Castitas.

This picture is now generally ascribed to Cosimo Rosselli (1439–1507).[1]

The youthful Amor, with golden locks and wings of many hues, is in the act of shooting an arrow from his bow at Castitas, who advances from the right of the composition. The latter defends herself with a steel and gold shield set with jewels and having a large diamond in its boss, against which Amor's arrows are splintered. With her right hand Castitas swings above her head a golden chain and fetters, with which she purposes to enslave her adversary. On her fair hair she wears a golden tiara. The combat takes place in a flowery mead, beyond which, in the right background, rises a high, rolling and wooded landscape. In the middle distance to the left, amidst the foliage, the tiled roofs

[1] The "St. Jerome in the Desert with Saints Dammasus, Eusebius, Paula, and Eustochia" (No. 227), which was from 1878 until about 1889 officially attributed to Cosimo Rosselli, is now ascribed to Francesco Botticini (1446–1497) by Berenson, and by Kühnel in his *Francesco Botticini*, 1906, p. 5.

of some buildings are dimly visible. To the right, behind the figure of Castitas, is a lake.

Wood. 1 ft. 4¾ in. h. × 1 ft. 1¾ in. w. (0.426 × 0.349).

Formerly in the Collection or the Marchese Crosa di Vergagni, who sold it to Mr. F. A. Y. Brown, of Genoa.

The Times, Dec. 22, 1885, p. 13.

Included by Berenson in his *Florentine Painters of the Renaissance*, 1909, p. 179, as a work by Cosimo Rosselli.

A picture of "The Triumph of Chastity," containing the sequel of the story, painted by the same hand (almost certainly that of Cosimo Rosselli) is in the Turin Gallery (No. 106). Until 1847 it was in the Collection of the Marchese Crosa di Vergagni. It measures 1 ft. 4¾ in. h. × 2 ft. 1¾ in. w. (0.42 × 0.65).

Purchased from Mr. F. A. Y. Brown, at Genoa, in 1885, for £500.

FLORENTINE SCHOOL

III

Fra Bartolommeo

(1472–1517)

The Florentine artist, Bartolommeo di Pagholo del Fattorino, who is also known as Baccio

F. Hanfstaengl, photo.

PLATE II

No. 1196. UNKNOWN FLORENTINE PAINTER OF THE FIFTEENTH CENTURY

"A Combat between Amor and Castitas"

Face p. 7.

della Porta, was born at Florence, on March 3, 1472.[1] He was so called from the fact that he lived near the Porta di San Per Gattolino at Florence. At the early age of nine he was apprenticed to Cosimo Rosselli, in whose studio he first made the acquaintance of Mariotto Albertinelli (1474–1515). Fra Bartolommeo also became a pupil of Piero di Cosimo. He studied Masaccio's frescoes in the Brancacci Chapel in the Carmine Church in Florence. He was subsequently influenced very strongly by Leonardo da Vinci and by Raphael.

The fresco of the "Last Judgment," now in Uffizi, was begun by Bartolommeo in 1499, and finished by Albertinelli. Having come under the spell of Savonarola, he took the vows of a Dominican on July 26, 1500, and went to live at Prato. The following year he returned to Florence, and took up his residence in the Convent of San Marco. Although he then relinquished the professional activity of a painter, he seems to have continued to make many drawings. In 1508 he went to Venice. About that time he painted the "Assumption of the Virgin," now in the Berlin Gallery, the upper part of which is by Albertinelli. It is inscribed with the words "ORATE PRO PICTORE."

[1] The date is still very frequently, but incorrectly, given as 1475, and occasionally as 1469.

In 1509, the year to which belongs the "Holy Family" in the collection of Lady Cowper at Panshanger, he went into partnership with Albertinelli. The two painters together achieved "The Madonna and Child with Saints," now in the Vienna Gallery, the picture being signed with a cross between two interlocking rings, and dated 1510. The paintings which the two artists executed separately at this period bear their respective signatures. Two years later the partnership was dissolved.[1] In 1514 Fra Bartolommeo paid a visit to Rome, where the climate seriously affected his health. He shortly afterwards left Rome for the country hospital of the Dominicans, at Pian' di Mugnone. On being restored to health, he painted several large pictures, including the "Madonna della Misericordia" of 1515, now in the Lucca Gallery. The "Christ and the Four Evangelists" in the Pitti Gallery, the "Circumcision" in the Vienna Gallery, and the "Madonna and Child, with St. Elizabeth and St. John the Baptist," in the

[1] The deed of the dissolution of partnership, which is dated January 5, 1512, is preserved among the archives of San Marco in the Archivio di Stato at Florence; it has been printed by Vincenzo Marchese in his *Memorie dei piu insigni Pittori, Scultori e Architetti Domenicani*, Bologna 1879, vol. ii. pp. 606-608. See also a note by Mr. Herbert P. Horne, in the *Burlington Magazine*, ix., 1906, p. 425.

collection of Sir Frederick Cook at Richmond may all be assigned to the following year.

In consequence of renewed bad health he was sent to Pian di' Mugnone, where his fresco of "Noli me Tangere," of 1517, still is. Shortly afterwards he was seized with an attack of fever, and on October 31 in that year, at the early age of forty-five, "the last of the monastic painters" passed away.[1]

No. 1694. Room I. Plate III.

The Virgin and Child with the Infant St. John.

The Virgin is seated in the foreground of an open landscape. She holds the Infant Christ towards the little St. John, who kneels on one knee in the left of the composition. In the distant background is seen a town.

Transferred from wood to canvas. 2 ft. 10¼ in. h. × 2 ft. 3½ in. w. (0.87 × 0.698).

"The Madonna here turns towards us a profile not only irregular but absolutely ugly, with its long, pinched nose and uncompromisingly double chin. The Christ Child, too, is quite plain. It is useless to deny that in such a picture we demand charm, if not beauty of

[1] See a biographical notice by Fritz Knapp in *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1908, ii. 561–566.

See also Leader Scott (pseud. for Mrs. L. Baxter): *Fra Bartolommeo*, 1881.

face and expression, and here we have neither. The modelling of the hands and feet, too, is far from satisfactory. The Virgin's hands and foot are positively lumpy, and St. John's feet are coarse and ugly. The picture seems to have been somewhat extensively repainted, carelessly too, for much of the outline has been smudged. But, in spite of all shortcomings, it is a delightful piece of work, a picture that adds considerably to the fascinations of that already imposing first room in the National Gallery."—Mrs. Mary H. Witt, on "Five New Pictures in the National Gallery," in *The Nineteenth Century*, No. 284, Oct. 1900, p. 650.

"That [picture] in the National Gallery is, on the contrary, fresh, spontaneous, pitched in a very high key, but defective in modelling, imperfect in drawing, and hard in colour, especially in the flesh-tints; it is, in short, immature; but it is, nevertheless, in my opinion, the original on which the other two are based. . . .

"Surely it is intelligible that a man of so fastidious and modest a temperament, whose career covers so wide a gamut of achievement, should revert more than once to an earlier composition, remodelling it in accordance with his changed taste."—Dr. J. P. Richter, in *Magazine of Art*, 1902, pp. 83–84.

PLATE III

No. 1694. FRA BARTOLOMMEO

"The Virgin and Child with the Infant St. John"

Face p. 10.

Included by Berenson in his *Florentine Painters of the Renaissance*, 1909, p. 112.

This is the earliest of the three variants painted by Fra Bartolommeo:—

(1) This one (No. 1694) apparently dates from about 1508–9.

(2) The "Madonna and Child, St. Elizabeth and the little St. John," in the Collection of Sir Frederick Cook at Richmond (No. 40 in the private catalogue), is much larger, more accomplished, and signed and dated 1516. The figure of St. Elizabeth is added to make the composition triangular. The tone is much darker and richer.[1]

(3) The version in the Corsini Gallery in Rome (No. 579) contains St. Joseph instead of St. Elizabeth, the figures being life-size and reversed. It is late in style.

Purchased from Cavaliere Nicola Landolfi at Rome, in 1900, for £810, 14s. 6d.

IV

Marcello Venusti

(1515–1579?)

Marcello Venusti is said by Vasari to have been a pupil of Perino del Vaga, Raphael's

[1] These facts are kindly communicated by Mr. Herbert Cook.

pupil. He also studied under Michelangelo, whose assistant and imitator he afterwards became.

No. 1194. Room I.

Christ driving out the traders from the Temple.

In the centre of the composition the Christ is seen in the act of driving the money-changers out of the Temple. The groups of figures in this agitated composition are derived from designs by Michelangelo, the tiled pavements, the twisted columns, and the architectural background are alone of Marcello's own invention.

Wood. 1 ft. 11¾ in. h. × 1 ft. 3¼ in. w. (0.603 × 0.387).

This picture was included in the sale of Sir Thomas Lawrence's collection, May 15, 1830 (No. 122). It is said to have also been in the Borghese collection and in the Hamilton Palace collection.

Purchased at the sale of the collection of Mr. Christopher Beckett Denison, June 13, 1885 (No. 911), for £966.

V

No. 1227. Room III.

The Virgin, the Child Christ (sleeping), St. Joseph and the youthful St. John the Baptist.

In this representation of "Il Silenzio" the

Virgin is seen holding a book with her right hand, and seated on a bench. Behind and to the right St. Joseph watches the slumbering babe. To the left St. John the Baptist places his left forefinger to his mouth, as he looks down on the Child. A green curtain forms a background.

Wood. 1 ft. 4½ in. h. × 10¾ in. w. (0.419 × 0.273).

This picture is said to have been formerly in the Borghese Gallery and in the Hamilton Palace collection.

Purchased from Messrs. Agnew & Sons, in 1887, for £452.

UMBRIAN SCHOOL

VI

Luca Signorelli

(1441?–1523)

Luca Signorelli was born at Cortona about 1441. He was the son of Egidio, who was the son of Ventura Signorelli. Luca was a first cousin of Maestro Giorgio, the famous potter of Gubbio, and a great-uncle of Giorgio Vasari, the biographer of Italian artists. This relationship perhaps explains why Luca's biography is one of the most graphic in Vasari's "Lives." Through the influence of his uncle

Lazzaro, Luca Signorelli was sent at an early age to learn the rudiments of his art in the workshop of Piero dei Franceschi at Borgo San Sepolchro. As Lazzaro died in 1452, Luca can have been but eleven years of age when he entered the studio of the great Umbrian painter.[1] Before 1492 we hear of Luca in Florence, and he worked in other towns of Tuscany and Umbria. He was greatly influenced by Antonio Pollaiuolo, and in a lesser degree by Andrea del Verrocchio and Leonardo da Vinci.[2] One of his earliest pictures is the "Flagellation" in the Brera Gallery, Milan (No. 476), and a similar picture was in the collection of the late Sir Frederick Burton.

The "Nativity" in this Gallery (No. 1133, Plate IV.) is said to have been painted about 1496, the year before Luca was commissioned to decorate the cloisters of Monte Oliveto Maggiore, near Siena, with frescoes illustrating the "Life of St. Benedict." The full significance of Luca's art is chiefly seen in the frescoes which he painted, between 1499 and 1504, upon the vaulting and walls of the Chapel of

[1] See Introduction by Mr. R. H. Benson to the *Catalogue of the Exhibition of the Works of Luca Signorelli and his School*, held at the Burlington Fine Arts Club in 1893.

[2] Robert Vischer, in his *Luca Signorelli und die Italienische Renaissance*, Leipzig, 1879, suggests that Luca was also influenced by Botticelli and by Filippino Lippi.

the Madonna di San Brizio, in the Cathedral at Orvieto. His contribution to the evolution of Florentine and Umbrian art consisted chiefly of his keen sense of dramatic action, his power of expressing muscular movement, and his use of the nude as a decorative motive. He may be considered as the forerunner of Michelangelo. His last work is the "Coronation of the Virgin" in the Collegiata at Foiano. Luca had a nephew, Francesco, and a son, Antonio, who followed his calling, but were painters of no merit. Girolamo Genga, to whom has been ascribed the "Triumph of Chastity" in this Gallery (No. 910), was one of his assistants.[1]

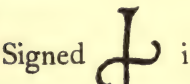
No. 1133. Room VI. Plate IV.

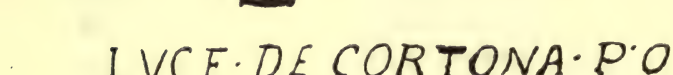
The Nativity.

The nude Infant Christ lies in the centre foreground, his head resting on a cushion. Immediately behind Him the Virgin kneels in adoration; angels with folded hands are on either side of the central figures. To the extreme right of the composition St. Joseph is seated, and behind him are seen the ox and the ass. To the left are four shepherds, two of whom kneel on one knee, while the two others stand behind. In the middle distance to the

[1] This picture is officially catalogued as being by Luca Signorelli.

left an angel announces the birth of the Christ to other shepherds in a field. To the right, seated beneath a rock, is a shepherd-boy playing on the bagpipes. A crowd of figures are dimly seen in the portico of a classical building in the distance.[1] Beyond are the walls and buildings of a city.

Signed  in the tympanum, and



on the frieze, of the Temple in the distance.

Wood. 7 ft. 2 in. h. × 5 ft. 7½ in. w. (2.184 × 1.714).

In all probability this picture was formerly in the Church of San Francesco at Città di Castello. It was at one time in the collection of the Marchese Mancini at Città di Castello.

Mancini in his *Memorie di Alcuni Artefici del Disegno in Città di Castello*, Perugia, 1832, vol. ii. p. 66, says that Certini was of the opinion that this picture, which he describes as "Tavola della Natività di N. S. in S. Francesco," was painted in 1496.

[1] The scene here depicted evidently refers to St. Luke ii. 1: "And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed."

F. Hanfstaengl, photo.

PLATE IV

No. 1133. LUCA SIGNORELLI

"The Nativity"

Face p. 16.

Crowe and Cavalcaselle: *History of Painting in Italy*, 1866, iii. p. 29, under Città di Castello, refer to this picture in the following terms:—

"Signor Mancini owns a 'Nativity' . . . signed ☩ on the frieze of a round temple,[1] and '*LUCE DE CORTONA P.C.*' This is a good picture in which the influence of Piero della Francesca may be traced. The Virgin kneels in adoration before the Infant on the ground, with the shepherds on the left; and the attendant angels, with the eagerness with which they take part in the scene, recall the works of Filippino Lippi. A shepherd on the hill in the distance plays on a pipe, and a market is held near the temple in the background. The annunciation to the pastors in the landscape completes the composition. This may be the piece noticed by Vasari in *S. Francesco of Città di Castello.* It is well preserved, of a marked brown tone."

Milanesi: *Le Opere di Giorgio Vasari*, 1878, iii. p. 686.

This picture was seen by R. Vischer in the Casa Mancini, and is referred to in his *Luca Signorelli*, 1879, p. 250.

[1] The alternative reading of "P.C." or "P.O." in the signature creates no difficulty. The picture may well have been painted at either Cortona or Orvieto.

Mr. R. H. Benson, in his Introduction to the Catalogue of the Exhibition of Signorelli's works, held at the Burlington Fine Arts Club in 1893, p. xi, says: "Of his larger panel pictures it is not possible to find two better specimens than those in the National Gallery—the 'Nativity,' and the 'Circumcision' from Hamilton Palace."

This picture is not included by Berenson in his list of the works of Signorelli in his *Central Italian Painters of the Renaissance*, 1909; it is not to be regarded as an "autograph" work.

Purchased from Signor Bardini at Florence in 1882 for £1200.

VENETIAN SCHOOL

VII

Antonello da Messina

(1430–1479)

Until a short time ago it was presumed that Antonello di Giovanni degli Antoni da Messina, a native of Sicily, as his name denotes, was born in 1444 and died in 1493.[1] It is now proved

[1] Puccini: *Memorie istorico-critiche di Antonello degli Antonj*, Firenze, 1809.

Memorie de' Pittori Messinesi (*ornate di ritratti*), Messina, 1821, contains a woodcut of an oval portrait of Antonello da Messina, inscribed "Pietro Beaumont Del., Antonino Minasi Scolpi.," together with a life of the artist.

that he was born in 1430 and died in 1479.[1] He was the grandson of Michele d'Antonio, who died before 1438, and the son of Giovanni d'Antonio. Antonello was married in 1455. The earliest record of him is dated March 5, 1457, and his age is given as twenty-seven. He was absent from Messina from about April 1457 till 1460, during which time he was probably travelling in North Italy; it seems probable also that he was travelling on the mainland between 1466 and 1472, and it is conclusively shown that he was in Venice and Milan in 1475–6, to which date may be assigned his best work. It was shortly before this that he finished his famous polyptych of "The Madonna with St. Gregory and St. Benedict," which bears the master's signature, and is dated 1473. The picture, which has long been in the Messina Gallery, was not seriously damaged by the earthquake of January 1909, and is now being restored.[2] Antonello dictated his will on February 14, 1479, and must have

[1] Gioacchino di Marzo: "Di Antonello d'Antonio da Messina, Primi documenti messinesi," in *Società Storica Messinese, Archivio storico Messinese*, Anno III., 1903 pp. 169–186.

Gazette des Beaux-Arts, January 1909, pp. 34-51, contains an article on "Antonello de Messine" by M. Henri Stein.

Athenæum, February 27, 1909, p. 266.

[2] See a note by Alethea Wiel on "Works of Art in Messina," in *Burlington Magazine*, February 1909, p. 307.

died a few days later, as we find that on Feb. 25th his son, Jacobello d'Antonio, undertook to finish by Whitsuntide a banner which his father had promised to deliver to the town of Randazzo, and had left uncompleted.[1]

Antonello was credited by Vasari with having seen in Naples a picture by one of the Van Eycks, the execution and technique of which made such a profound impression on him that he set out for Flanders, and there by subterfuge learnt the secret, if not the "invention," of painting in an oil medium, a medium then unknown in Italy. It is even to-day uncertain what was the method practised by Jan Van Eyck, who seems to have used a specially purified oil, which he mixed with a varnish partly composed of resinous gums.[2]

The earliest contract relating to Antonello is of the year 1461, and refers to a picture which was painted in the following year. His first

[1] Gioacchino di Marzo in his *Nuovi studi ed appunti su Antonello da Messina con 25 documenti*, Messina, 1905, p. 124, quotes the will of Antonello, dated "anno incarnacionis ejusdem domini millesimo CCCC°LXXVIIJ° mense frebruarii, XIIIJ° die mensis ejusdem, XIJ Ind."

[2] See Prof. Agostino d'Amico's remarks on "Antonello da Messina, le sue opere e l'invenzione della pittura ad olio," published in *Archivio Storico Messinese*, Messina, 1904, Anno V. Fasc. i.–ii. pp. 70–126; and Fasc. iii. pp. 57-69. Antonello's "Portrait of a Young Man," in this Gallery (No. 1141), is given as Oeuvre XXIX. in the *Catalogue Raisonne* contained in that work.

signed and dated work now preserved appears to be the "Christ as the Saviour," in this Gallery (No. 673), of 1465, which was painted when Antonello was thirty-five years of age. The magnificent "Condottiere," in the Louvre, is signed and dated 1475, to which year may be assigned the "Crucifixion," in the Antwerp Gallery.[1] The "St. Jerome in his Study" (No. 1418)[2] appears to have been painted about the same time as the "Crucifixion" (No. 1166), which is fully signed and dated 1477.[3]

Antonello had a nephew named Antonello di Saliba, whose pictures, which are of an inferior order, frequently pass under the name of his greater relative.[4]

[1] The most comprehensive biography of Antonello is that written by Leonello Venturi for the *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1907, vol. i. pp. 567–572.

[2] It is suggested in a supplementary note by Sir J. C. Robinson, inserted in the *Descriptive Catalogue of Pictures belonging to the Earl of Northbrook*, by W. H. James Weale and Dr. J. P. Richter, London, 1889, p. 108, that "there are indications that at some period of his career (doubtless before he settled in Venice) Antonello da Messina visited and probably resided for some time in Spain. That the 'St. Jerome in his Study' is the work of Antonello, and that this residence in Spain is a fact, is indirectly evidenced in it."

[3] G. La Corte-Cailler, in his *Antonello da Messina; Studi e Richerche con documenti inediti*, 1903, pp. 410–414, gives a chronological conspectus of his life and works, as well as reproductions of twenty-three documents relating to him.

[4] For further information on the Saliba family, see an article by Enrico Brunelli in *L'Arte*, 1906, pp. 357-371; also see Crowe and Cavalcaselle: *A History of Painting in North Italy*, 1871, ii. 111-112.

No. 1141. Room VII. Plate V.

Portrait of a Young Man (*supposed to be the painter himself*)

He wears a red cap and a brown doublet; above the collar is visible the edge of a white linen under-garment. The face is clean shaven and the hair short. Three-quarter face to the left, bust length, dark background.

A piece of paper of the eighteenth century attached to the back of the panel contains a memorandum in faded ink, in the handwriting of the great-grandfather of Signor G. Molfini, to this effect:—

"Antonello of Messina, a city of Sicily, a famous painter. . . . And this is his portrait, painted by himself, as was to be seen by an inscription below it, which I, in order to reduce it to a better shape, sawed away."

Wood. 1 ft. 1¾ in. h. × 10 in. w. (0.348 × 0.253).

"Still more Italian, but less carefully executed, is the bust of a man of forty-five with shorn hair, in a red cap and brown vest, belonging to Signor Molfino, an advocate at Genoa. The track of the brush, so much more apparent in this than in any other examples, is perhaps only visible because the proportions are larger than Antonello's usual ones; but the drawing is less

F. Haufstaengl, photo.

PLATE V

No. 1141. ANTONELLO DA MESSINA
"Portrait of a Young Man"

Face p. 23.

precise and the relief less powerful than before; there is not so much impasto, nor is the colour as subtly fused or as transparent in shadow."

Crowe and Cavalcaselle: *A History of Painting in North Italy*, 1871, ii. pp. 89–90.

The Times, May 31, 1885, p. 5.

This picture is included by Berenson in his *Venetian Painters of the Renaissance*, 1906, p. 80.

As this picture appears to have been painted about 1474, it seems impossible that it can bear the features of the artist, who was then, according to the now accepted date of his birth, about forty-four years of age. The painting represents a much younger man.

The catalogue of the sale of the collection of Lord Northwick at Thirlstane House, Cheltenham, states that a picture entitled "Antonello da Messina: his own portrait" (No. 1104), was sold on the Eleventh Day of that sale, May 1838. No further particulars are available.

Purchased in Genoa from Signor G. Molfini, in 1883, for £1040.

VIII

Giovanni Battista Tiepolo

(1692–1769)

Giovanni Battista Tiepolo, one of the last of the Venetian painters, ranks high as a

colourist and a facile draughtsman. Although he was a pupil of Gregorio Lazzarini, and was influenced by Giovanni Battista Piazzetta, his inspiration was doubtless derived from Paolo Veronese. In 1751 he was engaged in decorating the Palace of the Archbishops of Würzburg. Towards the end of his life he worked in Madrid, where he died. He is represented in the Edinburgh Gallery by the very fine sketch for the fresco of "Anthony and Cleopatra" in the Palazzo Labia, Venice, and by the imposing, if over-large, "Finding of Moses."

No. 1192. Room IX.

Design for an Altarpiece (?)

Under a portico, through which is seen the sky, is a group of four persons. A bishop occupies the centre of the composition, a young man kneels on the left, and a warrior is seated on the right. In the background an acolyte bears a bishop's mitre and crozier.

Canvas. 1 ft. 11 in. h. × 1 ft. 0¾ in. w. (0.584 × 0.323).

This picture appears to have been formerly in the collection of the Earl of Dudley, and is evidently that exhibited at the National Exhibition of Works of Art, Leeds, 1868 (No. 143A), under the title of "An Oil Sketch for a Large Picture." It is also apparently the picture

F. Hanfstaengl, photo.

PLATE VI

No. 1193. G. B. TIEPOLO

"Design for an Altar-piece"

Face p. 24

which was exhibited at Burlington House (Old Masters), 1871 (No. 330), entitled "Benediction —a Study."

Included by Berenson in his *Venetian Painters of the Renaissance*, 1906, p. 133.

Purchased together with another "Design for an Altarpiece" (?), also in this Gallery (No. 1193), at the sale of the collection of Mr. Christopher Beckett Denison, June 13, 1885 (No. 844), for £162, 15s. the pair.

IX

No. 1193. Room IX. Plate VI.

Design for an Altarpiece (?)

St. Augustine is enthroned beneath an open portico. In the foreground to the left a prince is looking up at the Saint; to the right is a group consisting of a bishop, two acolytes standing, and a warrior seated on a step in front.

Canvas. 1 ft. 11 in. h. × 1 ft. 0¾ in. w. (0.584 × 0.323).

This picture appears to have been formerly in the collection of the Earl of Dudley, and is evidently that exhibited at the National Exhibition of Works of Art, Leeds, 1868 (No. 143B). It is also apparently the picture exhibited at

Burlington House (Old Masters), 1871 (No. 333), entitled "A Study."

Waagen mentions this picture in his *Treasures of Art in Great Britain*, 1854, ii. p. 235, in his notes on Lord Ward's collection, as "Tiepolo. A Saint enthroned and adored by various individuals."

Included by Berenson in his *Venetian Painters of the Renaissance*, 1906, p. 133.

Purchased with another "Design for an Altarpiece," also in this Gallery (No. 1192), at the sale of the collection of Mr. Christopher Beckett Denison, June 13, 1885 (No. 884), under the title of "A Pair of Studies for Altarpieces," for £162, 15s. the pair.

SCHOOL OF PARMA

X

Filippo Mazzola

(?–1505)

Filippo Mazzola, or Mazzuola, of whom little is known, was born in the latter half of the fifteenth century. He died in 1505. His works are rarely met with in public galleries; two, however, are in the Berlin Gallery. He is not to be confused with other artists of the same family working at Parma.

F. Hanfstaengl, photo.

PLATE VII

No. 1416. FILIPPO MAZZOLA

"The Virgin and Child with Two Saints"

No. 1416. Room VII. Plate VII.

The Virgin and Child with Two Saints.

The Virgin in the centre of the picture offers a fruit to the Infant Christ. To the left is St. Jerome, and on the right another male saint.

Signed in the centre of the parapet—

PHILIPPVS· MAZOL A· P·P·

Wood. 1 ft. 9¾ in. h. × 2 ft. 5 in. w. (0.553 × 0.737).

Enclosed in a richly carved sixteenth century frame, probably its original frame.

Purchased in London in 1894 from Mr. C. Fairfax Murray for £120.

NETHERLANDISH SCHOOL

XI

Unknown Flemish Painter of the Early Sixteenth Century

No. 1036. Room XI. Plate VIII.

A Man's Portrait.

This picture is most probably by Joos van Cleve the Elder.

Joos van Cleve (or Joos van der Beke) was born either at Cleves or Antwerp about 1485. His art was formed under the influence of Quentin Matsys. He worked at Antwerp, at Cologne, and probably also in Italy. In 1511 he became a member of the Antwerp Painters' Guild.[1] On March 27, 1528, he bought a house in Antwerp. He probably died soon after November 10, 1540, on which date he made his will.[2]

[1] Rombouts and van Lerius, *De Liggeren der Antwerpsche sint Lucasgilde*, 1864–1872, i. p. 75.

[2] The best account of this artist is that written by Dr. Firmenich-Richartz in *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1909, iii. 212–217. See an article by the same critic on "Der Meister des Todes Mariae, sein Name und seine Herkunft" in *Zeitschrift für bild. Kunst*, 1894, p. 187. See also an article on "Der Fall Cleve" by von. C. Justi in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, Berlin, 1895, pp. 13–33.

One of his best works is the "Portrait of a Man" in the Richard von Kaufmann Collection at Berlin. The subject, who may possibly be the artist himself, holds a carnation between the thumb and forefinger of his right hand, and wears two rings on his left.[1] On stylistic grounds it seems most probable that the National Gallery portrait (No. 1036) is executed by the same hand.

Joos van Cleve the Elder is now generally believed to be identical with the "Master of the Death of Mary," who takes his name from the picture of the "Death of the Virgin Mary," now in the Cologne Gallery (No. 442), painted in 1515, and from the very similar but larger painting of the same subject in the Alte Pinakothek, Munich (No. 55).[2]

It is interesting to compare the "Man's Portrait" at Trafalgar Square with the "Portrait of a Man" (known as the "Man with the Beautiful Hand") which, in the Munich Gallery (No. 660), is given to Joos van Cleve the Younger. The same characteristics are

[1] It has been suggested that the artist's features are also seen in the figure of the servant in the "Last Supper," which forms the predella to the large Altarpiece now in the Louvre (No. 2738), and which was formerly in a church in Genoa, where it was no doubt painted.

[2] See an article on "Josse van Cleve—Le Maître de la Mort de Marie," in *Indép. Belge*, suppl. litt., Nov. 3 and 9, 1902.

also seen in his "Portrait of Jean Carondelet" in the Duchatel Collection at Paris.[1]

A middle-aged man of intellectual appearance and clean shaven. He is dressed in a black velvet vest, over which he wears a dark mulberry coloured robe, lined with black damask. He wears a white linen undergarment and a black cap. He rests his right hand upon a skull and in his left holds two pansies.[2] Half-length figure, three-quarter face to the left. Green background.

Wood. 10¾ in. h. × 8¼ in. w. (0.273 × 0.215).

Formerly in the possession of Farrer, the picture dealer, until about 1849.

This picture was exhibited at Burlington House (Old Masters) in 1872 (No. 214), as being by Hans Holbein, and entitled, "Portrait of Dr. Thomas Linacre, Physician to Henry VII. and Henry VIII. Founded

[1] Joos van Cleve the Younger came to England on the occasion of the marriage of Philip II. and Queen Mary on July 25, 1554, in the hope of selling his pictures at Court. As he met with no success he lost his reason, and is therefore known as "Sotte Cleve"—"Cleve the Fool." His own portrait and that of his wife are at Windsor.

See A. J. Wauters: "Les deux Josse van Cleve" in *L'Art Flamand et Hollandais*, 1907, vii. pp. 57–66.

See also Lionel Cust: *The Royal Collection of Paintings at Windsor Castle*, 1906.

[2] A similar type of portrait, but of inferior quality, is the "Portrait of a Medical Professor" (No. 195), which is now catalogued as "German School, Sixteenth Century."

PLATE VIII

No. 1036. UNKNOWN FLEMISH PAINTER OF THE EARLY SIXTEENTH CENTURY

"A Man's Portrait"

the College of Physicians, and was its first President."

Exhibited at the National Exhibition of Works of Art, Leeds, 1868 (No. 553), as a "Portrait of Dr. Linacre," by Holbein.[1]

"If it is a portrait of Linacre, it can hardly be by Holbein. There is another 'Linacre,' likewise ascribed to Holbein, in the Royal Collection, which is less like the work of that artist than this picture is: it was probably a mortuary portrait; the right hand is on a human skull, to which fact the notion of its representing a physician, *ergo* Linacre, may be due; in the left hand is an emblematic pansy. It is a very fine picture."—*Athenæum*, January 6, 1872, p. 21.

Purchased from Mr. W. Fuller Maitland, M.P., in 1878, for £350.

[1] At Windsor there is a "Portrait of Thomas Linacre (?)," by Quentin Matsys, which was in 1668 described as "An old man's head with a letter in his hand, by Holbein." The letter is dated 1527. Linacre died on October 24, 1524, and it does not appear that he left England during the last twenty-five years of his life. Mr. Lionel Cust, in his *Royal Collection of Paintings: Windsor*, 1906, points out that "as a friend of Erasmus and Sir Thomas More, there would be everything in favour of Linacre having been painted by Holbein in 1527 had he been alive, but Holbein did not reach London till 1526, long after Linacre's death." This portrait was engraved by H. Cook, and is reproduced in T. J. Pettigrew's *Medical Portrait Gallery*, 1838, vol. i. See also R. N. Wornum's *Life and Works of Hans Holbein*, 1867, p. 221.

XII

JAN MABUSE

(1470?–1533?)

JAN GOSSART, or Jan Mabuse, was born at Maubeuge, in Hainault, about 1470.[1] In the early part of his career he adhered to the art traditions then prevailing in Flanders, but seems to have come under the influence of Gerard David. In 1503 he was entered, under the name of "Jennyn van Hennegouwen, paintre," as a member of the Painters' Guild at Antwerp, where he was much impressed by the art of Quentin Matsys. In 1508 he was in Italy, where his style became affected by the works of Leonardo da Vinci and Raphael. He subsequently practised his art at Utrecht as Court Painter to Philip of Burgundy, who in 1517 was appointed Bishop of Utrecht. He also worked at Middelburg. His pictures show that the Italian influence under which he worked gradually became paramount in his last period, when he usually signed his pictures "IOANNES MALBODIVS." He did not, however, altogether succeed in assimilating his native art with that of Italy.

One of his earliest pictures is the "Portrait

[1] Gossart, and not Gossaert, is the correct spelling.

of a Young Lady as the Magdalene" (Plate IX.). His best picture in this country is, beyond all question, the magnificent, although early, "Adoration of the Magi," which is in the collection of the Earl of Carlisle at Naworth, in Cumberland.[1] He is represented at Hampton Court by his "Adam and Eve" (No. 547), which was painted about 1517. Some six years later may have been painted the "Three Children of Christian II. of Denmark," in the same Gallery (No. 248).[2] The picture, replicas of which are in the collection of the Earl of Radnor, Lord Methuen, and the Earl of Pembroke, was formerly wrongly described as the "Children of Henry VII."; it was in consequence incorrectly assumed that Mabuse was at one time in England.[3]

One of his best works is the large "St. Luke painting the Virgin," now in the Rudolphinum at Prague. He is now fairly well

[1] This panel picture, which measures 43 inches by 66 inches, was exhibited at the Old Masters' Exhibition at Burlington House in 1885 (No. 230).

[2] The youngest of these children is Christina, afterwards Duchess of Milan, and subsequently Duchess of Lorrain, whose portrait by Holbein was in 1909 added to the National Collection. In the Hampton Court picture Christina is seen at about the age of two. She was born 1521, and was at Dover in 1523.

[3] See N. R. Wilkinson: *Wilton House Pictures*, 1907, i. 138.

represented in the National Gallery, notably by his superb "Portrait of a Man" (No. 656), his "Portrait of Jacqueline de Bourgogne (?)" being a recent acquisition of much importance. Another good portrait is that of the Chancellor Jean Carondelet, of 1517, in the Louvre (No. 1997). The collection of Sir Frederick Cook at Richmond contains a characteristic "Hercules and Omphale."

Mabuse made his will on June 30, 1533, and probably died shortly afterwards. No later record is found of him. His wife, Marguerite S' Molenaers, was already dead in 1536.[1]

Mabuse was commissioned by Christian II. to make a tomb for his wife, Isabella of Denmark, who died on January 29, 1526.

[1] A notarial document of May 18, 1536, regarding "Pierre Gossart, fils Mineur de Jean Gossart, dit Mabuse, dans la succession de ses parents defunts," relates to a will made on the last day of June 1533, in the presence of Hadrianus Martini, a notary. See Maurice Gossart: *Jean Gossart de Maubeuge*, Lille, 1903, p. 56 and p. 143; see also E. van Even: *L'Ancienne École de Peinture de Louvain*, Louvain, 1870, p. 120. Until recently Mabuse's death was usually placed in 1541. Isaac Bullart suggested the year 1540, while De Piles and De Jongh gave 1562 as the most likely date.

For further details of the life and works of Mabuse, see H. Hyman's edition of Karel van Mander's *Livre des Peintres*, 1884, i. p. 236; and Wurzbach: *Niederländisches Künstler-Lexikon*, 1906, pp. 79-86.

PLATE IX

No. 2163. MABUSE

"Portrait of a Young Lady as the Magdalene"

Face p. 35.

No. 2163. Room XI. Plate IX.

Portrait of a Young Lady as the Magdalene.

This picture was in 1907–8 labelled "Antwerp School."

The young lady wears a handsome gold-brocaded dress, edged at the neck and wrists with fur, and laced over a cherry-red bodice. Attached to the lacing is a fine jewel, consisting of three sapphires, two red stones, and a large, pear-shaped pearl pendant. She wears a single-stone ruby ring on the second joint of the third finger of her left hand, in which she supports a gold repoussé vase. The cover of the vase is held in place by her right hand, which has a single-stone sapphire ring on the second joint of the first finger. On her forehead is another jewel, a dark sapphire set round with eight small pearls; it is held in position by a black velvet ribbon. A similar ribbon round the neck supports another jewel or a locket.

The Magdalene has a thin gold halo, and her fine auburn hair hangs down her back.[1] Dark blue background.

Canvas. 8½ in. h. × 6 in. w. (0.215 × 0.152).

[1] The halo only came to light when the picture was cleaned.

This is one of the two pictures referred to in an article by Sir C. Holroyd on "Two recent Additions to the National Gallery," published in the *Burlington Magazine*, April 1908, xiii. p. 34.

Purchased from Mr. Thomas H. Mack, in 1907, for £30.

XIII

Catharina van Hemessen

(15 . .–15 . .)

Catharina, the daughter and pupil of Jan van Hemessen, painted portraits on a small scale. The dates of her birth and death are unknown. She married Christiaen de Morien (de Moryn), the musician, on February 23, 1554. With her husband she was taken in 1556 to Spain by Mary Queen of Hungary, sister to Charles V., and widow of Louis, King of Hungary and Bohemia.[1] Catharina acquired much celebrity at the Spanish Court as a portrait painter.[2]

No. 1042. Room XI.

Portrait of a Man.

A man with light hair and scanty beard,

[1] L. Guicciardini: *Descrittione di tutti i Paesi Bassi*, In Anversa, 1581, p. 145.

[2] Max Rooses and Franz Reber: *Geschichte der Malerschule Antwerpens*, München, 1881, p. 68.

wearing a black slashed doublet, the body of which is trimmed with gold buttons. The sleeves of the under dress are white and also trimmed with gold buttons, the black sleeves of the doublet being hardly seen. An undergarment is embroidered with a red edging, and from the red cords which hang down over the chest depends a gold ring. He wears a black hat. With his right hand he grasps the hilt of his sword, his left resting on his hip. On the forefinger of his left hand he wears a ring with armorial bearings in the bezel, and another ring on the little finger. More than half length, slightly turned to the left.

Signed in full in the top right corner of the panel :—

CATHARINA . FILIA
JOANNIS DE HEMES
SEN PINGEBAT
–1552–

Wood. 1 ft. 2¼ in. h. × 11¼ in. w. (0.362 × 0.285).

Purchased from Mr. James C. Wallace, in 1878, for £60.

GERMAN SCHOOL

XIV

Hans Baldung

(1480–1545)

Hans Baldung, who acquired the name of Grien (or Grün), was born in 1480 at the village of Weyersheim ("with the High Tower") near Strassburg.[1] The home of his family was, however, Schwäbisch-Gmünd.[2] This engraver, designer, and painter was trained during his *Wanderjahre* by Dürer. In 1509 he became a citizen of Strassburg. Between 1512 and 1516 he painted the altar-piece for Freiburg-in-Breisgau, which is still in the cathedral in that city. The central subject is the "Coronation of the Virgin"

[1] See biographical notice by Dr. Friedländer in *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1908, vol. ii. pp. 403–405.

[2] The joint authors of the *Catalogue of the Exhibition of Early German Art held at the Burlington Fine Arts Club in* 1906, p. liv, give the date of Baldung's birth as 1475–80.

between God the Father, and the Christ; to the right are St. Peter and the other apostles, to the left St. Paul and several warriors, the outside being painted with the "Annunciation," "Visitation," "Nativity," and "Flight into Egypt." Another painting by Baldung of the "Crucifixion" is in the same cathedral.

Baldung also painted portraits, many of which formerly passed as the work of Dürer, whose monogram has frequently been fraudulently added. Thus the "Bust Portrait of a Senator" in this Gallery (No. 245) is an authentic work by Baldung, and was doubtless painted in 1514, as the inscribed date states, but the monogram "A. D." is clearly a modern addition. From 1517 onwards he painted profane subjects.

Baldung left some engravings, a very large number of drawings and woodcuts, and some pen-and-ink sketches.[1]

[1] See J. Gény: "Die Federzeichnungen Hans Baldungs zu Murners Ubersetzung der Weltgeschichte des Sabellicus," in *Illustrirte Elsässische Rundschau*, 1905, vol. vii. p. 58.

For critical remarks on Baldung's work, see Gabriel von Térey: *Die Handzeichnungen des H. Baldung*, Strassburg, 1894–96; see also the same author's *Die Gemälde des Hans Baldung*, 1895–1900; and his *Verzeichniss der Gemälde des Hans Baldung*, 1894.

For the details of Baldung's work as revealed by the light of the most recent researches at Freiburg Cathedral, see *Freiburger Münsterblätter*, i. 42 and iii. 86, 1905–07.

No. 1427. Room XV. Plate X.

The Dead Christ—a Pietà.

The figure of the Christ, supported by the Virgin on the left and St. John on the right, is seen at half length above the edge of a red marble tomb. In the gold background are clouds from which the Holy Spirit descends. In the foreground to the left are diminutive figures of the donor with his three sons, while to the right kneel his wife and daughter. In each of the bottom corners is a poorly painted coat of arms, apparently of later date than the rest of the picture.

The panel is signed on the edge of the parapet:—

· IGB · BALDVNG 1512

Wood. 3 ft. 7½ in. h. × 2 ft. 10½ in. w. (1.10 × 0.87).

"In one corner is their escutcheon bearing three money-bags and a broad bar."[1]—*Athenæum*, Jan. 12, 1895.

Purchased from Sir G. Donaldson, in 1894, for £600.

[1] These money-bags would rather seem to be three escallops.

F. Hanfstaengl, photo.

PLATE X

No. 1427. HANS BALDUNG

"The Dead Christ"

Face p. 40.

DUTCH SCHOOL

XV

Frans Hals

(1580–84—1666)

The exact date of the birth of Frans Hals is not known. He died at Haarlem on August 29, 1666, and as it is on record that he was then "eighty-five or eighty-six" years of age, his birth is now usually placed in 1580 or 1581.[1] He was almost certainly born at Antwerp, where his parents, who were natives of Haarlem, temporarily resided.[2] They must have returned to Haarlem before March 19, 1591, when Dirk Hals, the younger brother of Frans Hals, was baptized.[3]

It is not known at what date Frans Hals settled at Haarlem. He may have been a pupil of Cornelis Cornelissen, Hendrick

[1] Arnold Houbraken: *De Groote Schouburg der Nederlantsche Konstschilders en Schilderessen*, 1753, i. p. 95.

[2] E. Neefs in the *Messager des Sciences Historiques de Belgique*, 1874, pp. 157–160, claims that he was a member of a Mechlin family.

[3] E. W. Moes: *Frans Hals, Sa Vie et son Œuvre*, 1909, p. 7.

Goltzius, and Karel van Mander. His earliest extant picture may be the small oval "Portrait of a Man," now in the possession of Professor L. Knaus at Berlin. His earliest dated picture is the "Portrait of Pieter Schrijver," of 1613. In 1614 he painted the portrait, now lost, of Johannes Bogardus. His famous "Banquet of the Officers of the St. Joris Shooting Guild," still at Haarlem, was painted in 1616. On February 20, 1616, he was summoned to appear before the Burgomaster of Haarlem, who reprimanded him as to his irregular habits and his cruelty to his first wife, Annette Hermans.[1] She died on September 18 in the same year, and on February 12, 1617, Hals married his second wife, Lisbeth Reyniers, by whom he had a large family. The "Portrait of a Man and his Wife in a Garden," now in the Rijks Museum at Amsterdam (No. 1084), was painted some seven years later, and the well-known "Laughing Cavalier," in the Wallace Collection (No. 84), is dated 1624. In 1627 Hals painted another "Banquet of the Officers of the Guild of the Archers of St. George," and the "Officers and Under-Officers of the Archers of St. Adriaen"; both pictures still

[1] The details are given by A. van der Willigen: *Les Artistes de Haarlem*, 1870, p. 144. Willigen, who has drawn up a pedigree of the Hals family, places the birth of Frans in the year 1584.

remain at Haarlem, where, even to-day, the art of Frans Hals can best be studied. With the three pictures of the Beresteyn family, painted in 1629 and 1630, which were bought from the Hospice van Beresteyn at Haarlem by the Louvre in 1884, the painter's first manner may be said to close.

To the master's middle period belongs the "Assembly of the Officers of the Arquebusiers of St. Adriaen," still at Haarlem, and painted in 1633. In the same year also he executed the signed and dated "Portrait of a Man," which was presented to this Gallery (No. 1251) in 1888. The superbly executed full-length, life-size portrait of "Willem van Huythuysen" in the Liechtenstein Gallery at Vienna, the admirable "Portrait of a Dutch Gentleman" and the "Portrait of a Dutch Lady" in the Edinburgh Gallery, are magnificent examples of the artist's second manner. In the same category must be placed the very large "Officers and Under-Officers of the Arquebusiers of St. George," and the "Regenten of St. Elizabeth's Hospital," both of which are still at Haarlem. To his third and last manner belong the extraordinarily realistic "Hille Bobbe," now at Berlin, painted in 1650, and the "Family Group" (No. 2285), acquired in 1908 for this Gallery. On

March 10, 1654, Hals had to appear before Hendrick van Gellinckhuysen, the public notary, at the instance of Jan Ykess, the baker, who sued him for a debt of *deux cents florins Carolus*.[1] Among his latest achievements must be reckoned the portrait group of the *Six Regenten of the Old Men's Hospital*, and the *Five Regentessen* (or Lady Governors), both of which were painted in 1664. In that year he applied for and was granted poor relief by the Municipality of Haarlem, and two years later an allowance of fifty florins a quarter was made to him. On his death his widow was allowed fourteen sous a week.

Frans Hals ranks as one of the greatest masters of the brush that Europe has ever produced, and one of the elect company of superlatively accomplished portrait painters.

Frans Hals had six sons, all of whom were mediocre painters, and a brother, Dirk Hals, whose art is closely allied to that of Pieter Codde, Willem Cornelis Duyster, and H. G. Pot.

No. 1021. Room X. Plate XI.

Portrait of a Woman.

She wears a black dress with richly brocaded

[1] At that date Hals owned a "Preaching of St. John the Baptist" by Vermander, and the "Israelites gathering Manna" by Van Heemskerck.

F. Hanfstaengl, photo.

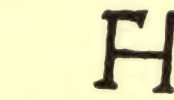
PLATE XI

No. 1021. FRANS HALS
"Portrait of a Woman"

Face p. 44.

sleeves and a white cap, large ruff and wrist-bands; almost in full face, the body turned to the left. Half-length portrait; plain background.

Signed about half-way down the edge of the canvas with the painter's monogram, here reproduced in half size.



Canvas. 2 ft. 2½ in. h. × 1 ft. 6½ in. w. (0.673 × 0.469).

Purchased from Mr. F. A. Keogh, in 1876, for £105.

XVI

Hendrik Avercamp

(1585–after 1663)

Hendrik Avercamp was born on January 27, 1585, and was still living in 1663.[1] He was

[1] Wurzbach: *Niederländisches Künstler-Lexikon*, 1906, p. 35, places Avercamp's death in 1660.

T. van Lerius, in *Biographies d'Artistes Auversois*, Anvers, 1881, vol. ii. pp. 141–152, incorrectly places Avercamp's birth as late as 1594.

See also *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1908, ii. 276.

dumb, and as his parents were resident at Kampen he became known as "the mute of Kampen." His mother, Beatrix Avercamp, in her will dated December 18, 1663, refers to him as her "dumb and pitiable son." We have no later record of him. He painted winter scenes almost exclusively.

No. 1479. Room X. Plate XII.

A Scene on the Ice.

To the right is a large red brick house, with out-buildings abutting on to a wide river, which is frozen over and covered with groups of figures skating. In the foreground is a water-tank; a sledging party, and a party of men playing hockey, are seen in the middle distance. On the horizon is seen a large town and trees.

Signed with the painter's monogram, composed of the letters H and A, on the water-tank in the foreground.

Wood. 1 ft. 10¼ in. h. × 2 ft. 10¾ in. w. (0.565 × 0.883).

In a private collection in Leeds until 1896.

Purchased from Mr. J. St. Hensé, in 1896, for £89, 5s.

PLATE XII

No. 1479. H. AVERCAMP

"A Scene on the Ice"

Face p. 46.

XVII

Jan Van Goyen

(1596–1656)

Jan Josefsz van Goyen was born at Leyden on January 13, 1596. He was the pupil of Esias van de Velde (1590?–1630), and occupied himself especially with painting cavalry charges and rustic scenes, thus becoming one of the founders of the school of *genre* painting in Holland. He was the master of Jan Steen, and may be said to have prepared the way for Jacob van Ruisdael, one of the greatest of Dutch landscape painters. During the last few years of his life Van Goyen resided at The Hague, where he died at the end of April 1656.

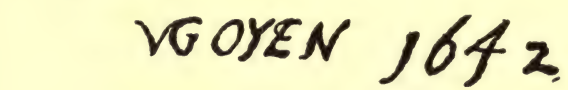
No. 1327. Room X. Plate XIII.

A Winter Scene.

A number of persons are skating on a frozen river. In the centre of the foreground is a rustic sledge filled with peasants who are gossiping with their friends. In the middle distance to the right are fishing vessels and boats which lie alongside a jetty, above which is a high wall, surmounted by a tall building.

On the left a party of men are sporting on the ice. In the distance to the left is a castle in ruins, and on the right a windmill. Wild ducks are flying across a wintry sky.

Signed



Canvas. 3 ft. 9 in. h. × 4 ft. 10 in. w. (1.143 × 1.473).

This picture was bought by Messrs. P. & D. Colnaghi at the sale of Lord Haldon's collection at Christie's, February 28, 1891 (No. 30), under the title of "A Frozen River Scene."[1]

Purchased from Messrs. P. & D. Colnaghi in 1891 for £335.

XVIII

Hendrik G. Pot

(1585–1657)

Hendrik Gerritsz Pot was born in 1585, and died at Amsterdam in October 16, 1657.[2] He was influenced, if not taught, by Frans Hals. He came to England in 1631, and

[1] These facts are kindly communicated by Messrs. Colnaghi.

[2] Wurzbach: *Niederländisches Künstler Lexikon*, 1907, p. 348.

F. Hanfstaengl, photo.

PLATE XIII

No. 1307. JAN VAN GOYEN

"A Winter Scene"

probably remained here some years. His "Portrait of Charles I.," which is signed and dated 1632, is in the Louvre; in old inventories it was attributed to "N. Conning," an unknown painter.[1] The picture entitled "A Startling Introduction," at Hampton Court (No. 354), bears the artist's monogram, and is almost certainly by Pot. It was, however, in the past attributed by turns to Palamedes, Poelemburg, and Pieter Codde.[2] His "Ladies and Cavaliers at Cards" is in the Wallace Collection. Pot is sometimes known as "The Monogrammist H. P."[3]

No. 1278. Room X.

A Convivial Party.

A group consisting of an old woman, two young women, and three men in military uniform, are seated round a large table. The table, which extends from the middle of the room to the projecting chimney-piece to the right, is covered with a red cloth, over which is spread a linen tablecloth on which are viands. The amorous pair to the left seem to afford

[1] Lafenestre: *La Peinture en Europe, Le Louvre*, 1893, p. 204.

[2] E. Law: *The Royal Gallery of Hampton Court*, 1898, p. 236.

[3] W. Bode: *Hollandische Malerei*, 1883, p. 157.

amusement to the toothless old woman who is filling her tobacco pipe. On a chair in the extreme right corner lounges a plumed and booted cavalier, who allows a dog to lick his left hand, which hangs listlessly by his side, while with his right he holds before him an empty glass. He is addressing a young woman who, by her gesture, shows that she does not join in the toast. A man sitting on the far side of the table holds his glass over the woman's left shoulder in the direction of the cavalier.

The painter's monogram, HP, in small characters, is read with difficulty on the inside of the chimney-piece to the right.

Wood. 12¼ in. h. × 7¼ in. w. (0.311 × 0.184).

Purchased from Messrs. Lake, Beaumont & Co., in 1889, for £200.

XIX

Nicolas Maes

(1632–1693)

Nicolas Maes, the Dutch *genre*, history, religious and portrait painter and etcher, was the son of Gerrit Maes. He was born at Dordrecht in November 1632. From about 1649 until 1652 he was a pupil of Rembrandt

at Amsterdam, and was greatly influenced by him. About 1654 he was working at Dordrecht. Between 1662 and 1665 he visited Antwerp, where he endeavoured to assimilate the principles underlying the pictures of Van Dyck and his followers. The last twenty years of his life were spent at Amsterdam, where he was buried on December 24, 1693.

Although he at first made use of large canvases, his later paintings were frequently executed on a small scale. It is remarkable that some of his best and most forcible pictures should have been painted before he was twenty-five years of age. Indeed, he must have produced "The Idle Servant" (No. 207) and "The Dutch Housewife" (No. 159) in this Gallery even earlier, as they are signed and dated 1655. The pictures of his latest period are so different in style and so perfunctory in treatment, when compared with his early Rembrandtesque works, that it was at one time conjectured by some critics that there were two artists named Nicolas Maes. The "Asking a Blessing" in the Amsterdam Gallery, which is probably his masterpiece, and the "Card Players" (Plate XIV.), must be reckoned among his largest compositions; it is perhaps difficult at first sight to accept the unimpressive "Man's Portrait" (No. 1277), at

Trafalgar Square as coming from the same hand. Maes seems to have given up painting towards the end of his life. The style of his latest portraits is more Franco-Flemish than Dutch; they are, moreover, too often the uninspired productions of a fashionable face-painter.

No. 1247. Room X. Plate XIV.

The Card Players.

A young man and a young woman are playing cards at a small table covered with a brown cloth. He is dressed in black velvet with gold embroidery, she in a gown of deep-toned scarlet, slashed at the elbows. She wears ear-rings, a gold chain and bead necklace, and has pearls in her hair. The young man has just played a card, and looks out of the picture at the spectator. The young woman, whose turn it is to play, is seen on the right in profile to the left, holding her cards high before her face. The figures, which are life-size and seen at three-quarter length, nearly fill the picture. Beyond the young woman's head is the base of a pillar, behind which is a dark olive-brown background.

Canvas. 4 ft. h. × 3 ft. 4 in. w. (1.219 × 1.016).

Formerly in the collection of Lord Monson.

F. Hanfstaengl, photo.

PLATE XIV

No. 1247. NICOLAS MAES

"The Card Players"

Face p. 52

Exhibited at Burlington House (Old Masters), 1886 (No. 85).

Dr. Bode, in his *Great Masters of Dutch and Flemish Painting*, 1909, p. 50, refers to this and other pictures by N. Maes as being "characterised by strong chiaroscuro, a powerful warm colouring in which red predominates, and some yellow, and the treatment is broad, partly bold and rough. It is no wonder that those of them which have no signature were formerly considered to be Rembrandt's."

This picture was included in the sale of the collection of pictures formed by the Right Hon. Frederick John, Lord Monson, at Gatton Park. The collection was sold by the order of Viscount Oxenbridge at Christie's on May 12, 1888, when this picture (No. 9) was bought by the National Gallery for £1375, 10s., the sum of £151, 10s. being contributed by the Lewis Fund.

XX

Paul Constantyn La Fargue

(1733?–1782)

Paul Constantyn La Fargue, a landscape painter and engraver of a very late period in Dutch art, worked at The Hague in 1761, and at Leyden from 1771 until his death.

Originality is rarely, if ever, met with in his pictures.[1]

No. 1918. Room X.

The Market Place at The Hague.

A large crowd busily occupied in the market place; to the left are booths, while the rest of the composition is occupied by peasants selling market produce. In the centre is a fountain, red brick houses are seen through the trees, and in the background is the tower of the Groote Kerk.

Wood. 1 ft. 9 in. × 2 ft. 5 in. w. (0.556 × 0.737).

Purchased in London from the Hon. C. Sclater-Booth, in 1903, for £300.

[1] Dr. A. von Wurzbach: *Niederländisches Künstler Lexikon*, 1906, i. 528.

PLATE XV

No. 1939. UNKNOWN FRENCH PAINTER OF THE FIFTEENTH CENTURY

"The Virgin and Child with Saints"

Face p. 55.

FRENCH SCHOOL

XXI

Unknown Painter of the Fifteenth Century

It is impossible to hazard a name for the painter of this interesting, but not very important, little picture. It seems to have been painted on the borders of Flanders.

No. 1939. Room VI. Plate XV.

Virgin and Child with Saints.

The Virgin, holding the Infant Christ on her knee and clothed in a rose-coloured mantle and a dark blue tunic which is but dimly seen, is seated in a small garden on a turf-covered stone bench, from which flowers are springing forth. To the left is a Gothic chapel, in the doorway of which kneels the donor richly dressed in a brocaded robe and wearing the Order of the Golden Fleece.[1] Columbines and other flowers grow in the grass at the Virgin's

[1] The identity of the knight has not been recognised.

feet. Two plants in pots are placed on the turf-covered bench to the left. At the back of the Virgin is a battlemented wall, behind which are assembled St. Francis, St. Hubert (?), and St. John the Evangelist to the left, and St. Catherine, St. Barbara, and St. Mary Magdalene to the right. In the distance are the towers and buildings of a walled city. Hovering over the head of the Virgin are two diminutive cherubim, who hold a gold crown between them. In the upper heavens, slightly to the left, is a minute figure of St. Michael expelling Satan from Heaven.

Wood. 10½ in. h. × 7¾ in. w. (0.254 × 0.196).

Purchased from Messrs. T. Agnew & Sons, in 1904, for £94, 10s.

XXII

Gabriel Jacques de Saint-Aubin

(1724–1780)

Gabriel Jacques de Saint-Aubin, a son of Gabriel de Saint-Aubin, "brodeur du roi," was born on April 14, 1724. He was brought up in the workshop of his father. He was also a pupil of Jeaurat, Colin de Vermont, and François Boucher. Through disappointment at receiving only the second prize in the competition for the Prix de Rome of 1751, he broke away

from the Academy and resisted all academic restraint. He exhibited a few works at the Académie de St. Luc in 1774 and 1776, but is known as a draughtsman rather than a painter. He gave up most of his time to making sketches of public festivities and scenes of Paris life. His oil pictures are very scarce. A "Portrait of Himself," now in the collection of M. Fernandez Patto in Paris, and a "Scene in the Place de la Concorde," in the collection of Mme. Agenor-Doucet, were exhibited at the Exposition de l'Art Français au XVIII^e^ Siècle held in Brussels in 1904. The late M. Groult was an enthusiastic collector of his drawings.[1] The Louvre contains no picture by him. His paintings of "La Guinguette, divertissement pantomime du Theâtre Italien," was engraved by F. Basan, and P. F. Tardieu made an engraving of his "Enfants bien Avisés."

Gabriel Jacques de Saint-Aubin, "garçon, agé d'environ 51 ans, maître peintre," died on Feb. 10, 1780, "leaving in the greatest disorder his linen, his clothes, and four or five thousand unfinished drawings." Greuze said that he had an inordinate passion for drawing. Gabriel, who had a younger brother, Augustin, might almost be called the French Adriaen Brouwer.

[1] The illustrated Catalogues of the Groult, Duplessis, and Doucet sales throw much light on his art.

An excellent life of him, from which the following is an extract, was written by the De Goncourts :—

" Gabriel vit peu avec les gens de son métier, il vit avec des hommes de lettres, des savants, des grands seigneurs, des comédiens et des comédiennes, dont, au dire de la chronique secrète, il égaye parfois un souper avec l'excentricité de ses idées et de son esprit. Gabriel n'enferme pas sa vie, comme son frère Augustin, dans un joli intérieur bourgeois orné d'une jolie femme. La vie de Gabriel est toute hors le foyer ; quand elle n'est pas dans la rue, elle est dans ce *Cafe de Vendôme*, dans lequel je me représente, au milieu d'un public de nouvellistes, l'artiste parlant pérorant, débagoulant tout le bavardage philosophique que ne pouvait contenir la petite marge de ses dessins.

" Au bout de ce vagabondage du matin au soir, de cette vie de la rue et du carrefour, de cette frénésie de dessin, prenant à la fin un charactère de monomanie, il arrivait que Gabriel n'avait plus souci de sa personne et s'habillait et se laissait vivre à l'aventure, et mourait en 1780 de l'abandonnement qu'il faisait de lui-même."[1]

[1] See Edmond et Jules de Goncourt: *L'Art du XVIII^me Siècle*, deuxième série, 1882, p. 124. See M. de la Blancherie: *Nouvelles de la République des Lettres et des Arts*, 1783, No. xxvii. See also Adrien Moreau: *Les Saint-Aubin*, 1894, and *Gazette des Beaux Arts*, April 1909.

PLATE XVI

No. 2129. GABRIEL JACQUES DE SAINT-AUBIN

"Une Parade"

Face p. 58.

No. 2129. Room VI. Plate XVI.

Une Parade.

Groups of citizens are standing about under the trees on a boulevard watching two mountebanks fencing on a platform under the open sky. In the foreground to the right a drummer boy has fallen asleep; in the centre a dog is running about barking. A lady is leaning against the trunk of a tree on the left. A young woman, holding a pink parasol, is looking out of the window of one of the houses which form the background. Below the window stands a hatless Abbé, looking up at the mountebanks. A crowd is running up from the extreme left.

Canvas. 2 ft. 8 in. h. × 2 ft. 1 in. w. (0.813 × 0.635).

This very interesting picture was, until 1907, in the collection of Mr. Francis Baring, where it passed as the work of C. Gillot, and was entitled "A Street Scene, with Figures watching Mountebanks Fencing." While the collection, which was sold on May 4, 1907, was on view at Christie's, the Director and some of the Trustees of the National Gallery were so struck with its quality that they were disposed to consider its purchase. A member of the firm of Messrs. T. Agnew & Sons generously offered to

bid up to a certain price for it on behalf of the Gallery, and the firm was willing to take it over afterwards for their own account if the Trustees should eventually decide against the purchase. The authorities of the Gallery recognised immediately that the picture could not possibly be by Gillot, but they were unable at first to name its author. They, however, ultimately agreed to complete the purchase. One of the Trustees happening to possess a copy of *Les Théâtres Libertins au XVIII^e Siècle* (Paris, 1905), came across in it a modern reproduction of an old engraving of the picture. Unfortunately it did not make any reference to the artist's name, and identification seemed as far off as ever. Soon afterwards the same Trustee, being in Paris, showed the print to M. Gaston Schéfer, of the Bibliothèque de l'Arsenal, who very kindly volunteered to trace the engraving. M. Schéfer then discovered in a portfolio of theatrical prints at the Bibliothèque Nationale an unfinished proof of the engraving, which was dated 1760 and inscribed in an old handwriting "Gabriel de St. Aubin, pinx^t."

The Director then examined carefully the drawings by Gabriel de Saint-Aubin and his brother Augustin in the collection referred to above, and formed an opinion, on general

grounds of style, that the attribution to Gabriel de Saint-Aubin of the original of the print in *Les Théâtres Libertins*, and therefore of the picture, could not be contested.[1]

Late in the summer of 1907 the present writer endeavoured, quite independently, to find further evidence in support of this attribution, and discovered that the Print Room at the British Museum contained a reproduction of a sheet of drawings (Plate XVII.) by Gabriel Jacques de Saint-Aubin which was beyond doubt made by him for this very picture.

In a note in the *Athenæum* of April 18, 1908, p. 486, the present writer pointed out that, "Once more a good, if unambitious painting, 'Une Parade,' has been purchased out of the T. D. Lewis Bequest. In the Print Room of the British Museum there is a reproduction of a sheet of drawings made by Gabriel Jacques de Saint-Aubin for this very picture."

This canvas was purchased at the sale of pictures (No. 24) in the collection of Mr. Francis Baring, of Norman Court, Salisbury, May 4, 1907, for £99, 15s.

[1] Some of these facts were contained in the National Gallery's Annual Report for 1907, and subsequently were the subject of a short note by Professor C. J. Holmes in the *Burlington Magazine*, vol. xiii., June 1908, p. 151.

XXIIA

REPRODUCTION of a sheet of studies made by Gabriel Jacques de Saint-Aubin for his oil picture "Une Parade." Plate XVII.[1]

E. and J. de Goncourt, in their *L'Art du Dix-huitième Siècle*, troisième edition, 1880, 1er vol., p. 438, in reviewing the "Œuvre gravé de Gabriel de Saint-Aubin," under the heading of "Fêtes, Réjouissances, Inaugurations, Faits divers de la rue, Vues, Intérieurs Parisiens, Cafés, Bals, Promenades des Environs de Paris," refer to this drawing in the following terms:—

"La Parade des Boulevards, gravée par Duclos. L'estampe non terminée, et qu'on trouve sans nom de dessinateur et de graveur, porte écrit à l'encre sur l'épreuve du Cabinet des estampes: *Gabriel de St. Aubin pinx*, 1760, *Duclos, aq. f. sculps.* Une feuille d'études (H. 43 c. L. 26 c.) représente, dans une proportion plus grande que la gravure, et largement crayonnés à la pierre d'Italie avec rehauts de craie sur papier bleuâtre, plusieurs des personnages de la composition. On y trouve l'étude d'après nature du Capitan et de l'Arlequin tirant à l'épée, l'étude du vieil homme en manteau et en chapeau rond vu de dos, l'étude

[1] The reproduction from which this illustration was made is in the British Museum.

de l'abbé bedonnant qui regarde ébahi, deux études différentes de la femme assise sur un banc, avec le bras d'une petite fille passé autour de son cou. Ce dessin fait partie de ma collection."

The original drawing was included in the *Catalogue de Dessins, Aquarelles et Pastels du XVIII^e Siècle*, which formed the Collection des Goncourts, which was sold at the Hotel Drouot, Paris, on February 15, 16, and 17, 1897. It was one of the thirty-one lots by that artist in the sale, and was described as follows :—

"No. 266. GABRIEL DE SAINT-AUBIN.

"*Étude pour la Vue des boulevards*

"Pitres de parade se fendant pour un assaut, gros abbé le nez en l'air, vieillard vu de dos dans un grand manteau, savoyard sautillant sur un pied, femme assise sur un banc soulevant son enfant pour voir.

"Feuille de croquis sur papier grisâtre, à la pierre noire, rehaussés de blanc.

"Étude pour la *Vue des Boulevards*, de Gabriel de Saint-Aubin, gravée sans titre par Duclos (h. 0.43 × l. 0.26)."

It also figures as No. 263, "La Parade des Boulevards, par Duclos," in the catalogue of

eighteenth century engravings sold by the De Goncourts in April 1897.

XXIII

Joseph Ducreux

1735–1802

Joseph Ducreux was born at Nancy on June 26, 1735, the son of Charles Ducreux, a painter.[1] He became the principal pupil of Quentin de la Tour. He was also influenced by Greuze, who painted his portrait. Greuze also painted Clémence Antoinette Ducreux, the painter's youngest daughter, as his model for his famous "L'Accordée du Village." Ducreux, who is not an artist of the first rank, seems to have laid to heart the advice given to him by Greuze: "Soyez piquant, si vous ne pouvez pas être vrai." Ducreux was selected to go to Vienna, where he arrived on February 15, 1769, to paint the portrait of Marie Antoinette previous to her marriage to the Dauphin. Although the first portrait

[1] The date was formerly given as 1737. M. Weimar, Curator of the Museum at Nancy, discovered the certificate of birth and baptism which was published in the *Gazette des Beaux Arts*, 3e pér., xxxvi., Sept. 1906, p. 199.

PLATE XVII

Reproduction of a Sheet of Studies (now in the British Museum) made by Gabriel Jacques de Saint-Aubin for his picture "Une Parade" in the National Gallery

Face p. 64

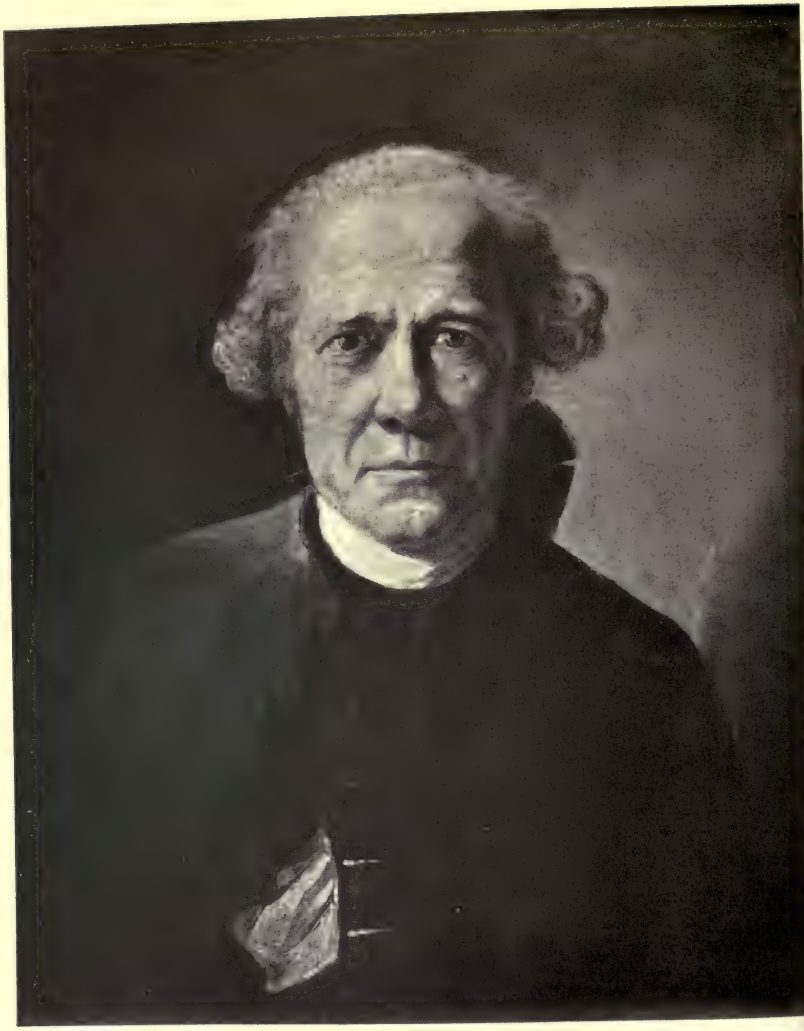


PLATE XVIII

No. 2162. JOSEPH DUCREUX

"Portrait of the Artist"

Face p. 65.

he painted was unsuccessful, the second one proved satisfactory, and was shown at the Court at Versailles on May 16 of that year.[1]

Ducreux painted many portraits of men from 1762 onwards, including Benjamin Franklin, in 1782, Couthon and Robespierre, the last two being exhibited at the Salon of 1793. He also painted Josephine in 1795, when she was the Veuve Beauharnais. A year later he sent the "Portrait of Madame Recamier" to the Salon. He also painted his own wife. A chalk sketch of Louis XVI. is at the Musée Carnavalet, and the Louvre contains a pastel "Portrait of Méhul" by him.

Ducreux seems to have had an almost insatiable craze for painting his own features, which are seen in "Le Moqueur qui monte du doigt," which was at the Salon of 1793, in "Le Bailleur," now in the collection of Madame Simonin at Nancy, in a pastel portrait in the Louvre, and in at least five other portraits.[2]

Ducreux also engraved his own portrait in three characters; these engravings were published in 1791 in London, where on the

[1] This portrait, engraved by C. E. Duponchel, was reproduced in the *Gazette des Beaux Arts*, July 1897, p. 13.

[2] Several of these are mentioned in *Nouvelles Archives de l'Art Français*, 3e série, ii. 1886, p. 36. "Le Moqueur" was sold in Paris on June 9, 1909.

outbreak of the Revolution he resided for a short time. Ducreux died in Paris on July 24, 1802.[1] Many of his pictures, which are never signed, pass under other names; some of them have been attributed to Greuze.

No. 2162. Room VI. Plate XVIII.

Portrait of the Artist.

The artist, in powdered hair and wearing a black coat, a partially unbuttoned waistcoat, and a white neck-cloth, is seen in full face, looking straight out at the spectator. Dark background.

Canvas. 1 ft. 9½ in. h. × 1 ft. 5¾ in. w. (0.546 × 0.451).

Formerly for many years in private ownership in England.

Ducreux painted many portraits of himself (see above).

Purchased from Messrs. Shepherd Bros., in 1907, for £50.

[1] *Gazette des Beaux Arts*, 3e pér., vol. xxxvi., Sept. 1906 pp. 199–216.

Ducreux is included by J. B. P. Lebrun in his *Almanach historique et raisonné des architectes, peintres, sculpteurs et ciseleurs de l'Académie de Saint Luc*, 1776–77.

XXIV

Jacques Louis David

(1748–1825)

Jacques Louis David was born in Paris on August 30, 1748. His father having been killed in a duel on December 2, 1757, young David was to some extent thrown upon his own resources. François Boucher, a distant relation and then in middle age, was consulted as to his prospects, and advised his being sent to the studio of J. M. Vien, who was then at the head of the neo-classic movement. In 1771 David won the first, but was only awarded the second, prize in the Prix de Rome competition with his "Combat de Minerve contre Mars," now in the Louvre. Three years later he gained the Grand Prix de Rome. He left Paris on October 2, 1775, for Rome, where he remained nearly five years. He was elected a member of the Académie in 1783, in which year he painted the portraits of M. and Mme. Pécoul, whose daughter he had married in the previous year. His "Oath of the Horatii" was finished in 1784, his "Blind Belisarius" being exhibited a year later.[1] His works of this period include the "Oath of the Tennis Court at Versailles," of 1791, the

[1] See F. Villot: *Notice des Tableaux du Louvre*, 1890.

"Marat Dead in his Bath," of 1793, now in the Brussels Museum, and the portraits of M. and Mme. Seriziat, which were exhibited at the Salon of 1795 and are now in the Louvre. As First Painter to Napoleon, he was in 1804 instructed to paint the large "Consecration and Enthronement of the Emperor," which was exhibited four years later, and is now in the Louvre; his "Distribution of the Standards" was finished in 1810. At the Restoration in 1816 he was compelled to leave France, and took up his residence in Brussels; the last picture he painted in his native land being the "Leonidas at Thermopylæ." David, who died at Brussels on December 29, 1825, was the master of a great number of painters, among whom may be mentioned Girodet de Roucy-Trioson, Gros, Gérard, Isabey, Ingres, Léopold Louis Robert, and A. de Pujol.[1]

No. 2217. Room VI.

Portrait of Elisa Bonaparte, Grand Duchess of Tuscany.

The lady, who has a bright complexion,

[1] See L. Rosenthal: "Louis David," 1904, in *Les Maîtres de l'Art* series; and C. Saunier, "Louis David," 1904, in *Les Grands Artistes* series. See also an article on "David Portraitiste," by Prosper Dorbec, in the *Gazette des Beaux Arts*, 3e pér., vol. xxxvii., April 1907, pp. 306–331.

light brown short-cut hair, and hazel eyes, is dressed in a low-cut empire gown of white muslin, with a bright scarlet sash and shoulder strap. She is represented at three-quarter length, and seen three-quarter face to the left.

The picture is unfinished. The position of the ear is indicated. The arm, scarf, and background to the left show only the toned canvas, upon which the sketch of a nude male figure may be discerned.

Marie Anne Élisa Bonaparte (Madame Bacciocchi), Grand Duchess of Tuscany, Princess of Lucca and Piombino, was the daughter of Charles de Bonaparte and Létitia Ramolino. She was thus one of the three sisters of Napoleon I. She was born on January 3, 1777; married Felix Bacciocchi, Prince of Lucca and Piombino on May 5, 1797, and died in 1820.

Canvas. 3 ft. $\frac{7}{8}$ in. h. × 2 ft. 5 in. w. (1.113 × 0.737).

The following passage occurs in an article on "The French School in the National Gallery," in the *Burlington Magazine*, vol. xiii. 1908, p. 327 :—

"In the Elisa Bonaparte, Grand Duchess of Tuscany, the note is one of Roman force and Roman rigour, the cold grey-blue of the

landscape and the white of the dress being sharply relieved by the sash of vermilion. The very painting, too, lacks the delicate precision of touch, and the vibrant quality in the shadows, which give life and delicacy to Mr. Claude Phillips's picture;[1] the touch, indeed, quite apart from its deliberate repetition of movement, variety, and emotion, displays an actual insensitiveness to the finer gradations of form that is just a little disquieting. The heavy contour of the cheek, the modelling of the face, the setting of the head upon the neck, and the treatment of the hair, suggest a possible explanation for the unfinished state of the picture, on the ground that it failed to satisfy either the painter or the sitter. It is curious, too, that the portrait of so important a lady should have been started upon a canvas already used for a study of nude figures. Yet it can have been no bad likeness, as the Napoleonic traits in the features would not have asserted themselves so convincingly."

A full length portrait of this lady, wearing Empire costume, slightly turned to the left and standing at the top of a staircase, was painted by Gérard and engraved by Pigeot. It is reproduced in Charles Gavard's *Galeries Historiques*

[1] Illustrated in the *Burlington Magazine*, May 1908, p. 66.

de Versailles, 1838, Tome xii. Série x., among the "Portraits Divers."

Another portrait, painted by Lethière in 1806, is at Versailles (No. 4710), where there is also a marble group representing her with her daughter Napoléone Élisa, Countess Camerata (No. 1539). See P. de Nolhac: *Le Musée National de Versailles*, 1896, p. 335.

A lithographic reproduction, by Delpech, of a bust portrait of her is given in *Iconographie des Contemporains*, Paris, 1833, vol. i. Plate 7.

A portrait of her, painted by Pierre Prud'hon and engraved by R. G. Tietze, is given in W. M. Sloane's *Napoleon Bonaparte*, 1896, vol. i. p. 49.

Portraits by Prud'hon are also reproduced in *Dix-Neuvième Siècle*, 1901, and in the *Century Magazine*, 1895, xxvii. p. 322.

A portrait by Quenedey is contained in Armand Dayot's *Napoléon, raconté par l'Image*, 1895, p. 470.

Canova made a statue of her representing her seated upon a throne. See Knackfuss, *Künstler-Monographien*, volume on "Canova," by A. G. Meyer, 1898, p. 81.

Purchased from Dr. Paoletti, of Florence, in 1908, for £160.

ATTRIBUTED TO INGRES

XXV

Jean Auguste Dominique Ingres (?)
(1780–1867)

Jean Auguste Dominique Ingres was born at Montaubon on August 29, 1780.[1] Ingres, whose father was a drawing and music master, said that he was "brought up in red chalk." He received his early training from Joseph Roques, and in 1796 became a pupil of David. In 1806 he set out for Rome, where he spent the next fourteen years. His "Œdipus explaining the Riddle of the Sphinx" (1808), "Roger delivering Angelica" (1819), "The Vow of Louis XIII." (1824), "The Apotheosis of Homer" (1827), "The Portrait of Bertin" (1832), "Joan of Arc at the Coronation of Charles VII." (1854), "*La Source*" (1856), and the "Portrait of Himself" (1857), all of which are in the Louvre, mark the various stages in the development of "the modern Raphael."

Ingres's pictures, "from 1830 to 1850, were like a challenge to those schools of broad

[1] J. Momméja: "J. A. D. Ingres," in the *Grands Artistes* series, 1904, gives the inaccurate date of August 29, 1778.

vigorous work, dealing with strenuous life and movement, and vivid in colour, to which the art of Eugène Delacroix gave characteristic expression. In the æsthetic work of the day, enamoured of the new revolutionary methods in technique, there was a kind of exasperation —comprehensible to us even now—in seeing the reactionary impulse of this last disciple of Raphael, and marking with what masterful imperturbability this classic sage pursued his carefully prepared and finished work, wherein, as he loved to proclaim, drawing asserted itself as the moral backbone of his art."[1] Ingres, whom Préault on one occasion maliciously termed "a Barbarian astray in Athens," painted portraits as well as historical, religious, allegorical, Oriental, and pagan compositions, many of which are "cold and smooth as porcelain." Ingres died in Paris on January 14, 1867.[2]

No. 2218. Room VI.

Madame Malibran.

The lady is dressed in a transparent white muslin bodice and a black velvet mantle with

[1] Octave Uzanne on "The Paintings of J. A. D. Ingres" in the *Magazine of Fine Arts*, i., 1906, p. 269.

[2] For further details of the work of this artist see Vicomte Henri Delaborde: *Ingres, sa Vie, ses travaux, sa Doctrine*, 1870; and Charles Blanc: *Ingres, sa Vie et ses Ouvrages*, 1870.

a revers of white satin. She has black hair smoothly banded and parted in the middle. Her eyes are brown, and she wears small enamel earrings. Half-length portrait, three-quarter face to the right. Pale green background.

Madame Maria Felicita Malibran (Madame Garcia), the well-known singer, was born in 1808. She died under sensational circumstances at Manchester at the early age of twenty-eight.

Canvas. $11\frac{1}{8}$ in. h. by $8\frac{3}{8}$ in. w. (0.282 × 0.212).

An article on "Maria Malibran," by Adolphe Jullien, in *L'Art*, 1902, lxi. pp. 305–315, contains a reproduction of a bust portrait of her after Achille Devéria.

A portrait of her by Devéria is reproduced in *Dix-Neuvième Siècle*, 1901, p. 301.

A reproduction of a portrait of her as Desdémone, by Decaisne, is contained in *Les Lettres et les Arts*, 1889, ii. p. 91.

John Hayter also painted her.

Purchased from Dr. Paoletti, of Florence, in 1908, for £160.

XXVI

Georges Michel

(1763–1843)

Georges Michel was born in Paris of very humble parentage on January 12, 1763. He

became a pupil of Leduc. Michel, who was present at the storming of the Bastille, was on intimate terms with Madame Vigée Lebrun and Bruandet. He also knew Demarne and Swebach.[1] Although he spent most of his time at Montmartre, he often went sketching in the country near Paris. He exhibited at the Salon between 1791 and 1814, but he sold his pictures—which are rarely dated, and less often signed—with difficulty, and for trifling sums. He made copies after the Dutch seventeenth century painters, and also restored pictures for Cardinal Fesch and Baron Denon, Directeur-Général des Musées. His art, although practically ignored until 1846, was inspired by the pictures of Jan van Goyen, Salomon van Ruysdael, Jacob van Ruisdael, Hobbema, and Rembrandt; indeed, he has been called "Le Ruisdael de Montmartre."[2] At a time when the paintings of Watteau and Boucher were generally regarded as *adorables mensonges* and art had become academic and permeated by a false appreciation of the antique, Michel was one of the few artists who consulted Nature.[3]

[1] See an article by Raymond Bouyer on "Petits Maîtres Oubliés: Georges Michel," in *Gazette des Beaux Arts*, 3e pér., vol. xviii., October 1897, pp. 304–313.

[2] See Thoré in the *Constitutionel*, November 25, 1846; and Paul Marmottan: *L'Ecole Française de Peinture* (1789–1830), 1886, pp. 175–76.

[3] *L'Union des Arts*, April 8, 1865.

It has been claimed, and not without a show of reason, that long before Constable exhibited his "Hay Wain"—now in this Gallery (No. 1207)—at the Paris Salon of 1824, Michel had painted pictures of a similar kind, although his productions were practically unknown to the great majority of French artists. One critic has also given it as his opinion that Michel's pictures are "as a rule painted on prepared paper, and in style may be compared, at a respectful distance, to the work of old Crome."[1]

He became associated at a very early age with Marguerite Legros, by whom he had five children by the time he was twenty. In 1828 he married Anne Marie Charlotte Claudier-Vallier.[2] He died on June 7, 1843.

He is represented in the Louvre by "Aux environs de Montmartre" and "Intérieur de forêt." His "Mill" is in the Victoria and Albert Museum, and the Dublin Gallery contains a "Plaine de St. Denis, Paris."

No. 2258. Room VI.

A Woodland Scene.

Farm buildings surrounded by a wooden fence occupy the middle of the picture and

[1] Sir W. Armstrong: *Bryan's Dictionary*, 1904, iii. p. 334.
[2] Alfred Sensier: *Étude sur Georges Michel*, 1873, p. 19.

stand at the intersection of two roads. To the left are gnarled oak trees; on the right two cottages are dimly seen. The landscape is warm and sombre against a grey sky.

Canvas. 1 ft. $5\frac{1}{8}$ in. h. × 2 ft. $2\frac{3}{4}$ in. w. (0.435 × 0.68).

Purchased from M. A. Foinard, of Paris, in 1908, for £60.

ENGLISH SCHOOL

XXVII

William Hogarth

(1697–1764)

William Hogarth, the eminent painter and engraver, and founder of what is usually termed "the Early English School," was born in London on November 10, 1697, "next doore to Mr. Downinge's the Printer's" in Bartholomew Close, West Smithfield, where his father, a native of Westmorland, had settled. In his early years he "had naturally a good eye and fondness for drawing, his exercises when at school being more remarkable for the ornaments which adorned them than for the exercise itself." At first he practised as an engraver on metal, his productions being ranked as little more than "the chronicle of scandal, and the history-book of the vulgar."

In time he turned his attention to painting in oil, among his earliest works in that medium being the "Wanstead Assembly" of 1728, the recently acquired "Scene from the Beggar's Opera" (No. 2437), and the "Wollaston Family" of 1730. He attended the academy of Sir James Thornhill, who "sold paintings to the Government at two guineas the Flemish ell," payment at that rate being made to him for his large ceiling paintings in the Painted Hall at Greenwich and on the dome of St. Paul's. By eloping with Jane Thornhill, his master's daughter, and marrying her at Old Paddington Church in 1729, he incurred Thornhill's displeasure. Thornhill was, however, appeased by the great ability shown in the "Harlot's Progress," which Hogarth painted in 1731. The "Rake's Progress" of 1735, now in the Soane Museum, "His Own Portrait" in this Gallery (No. 112), of 1745, his series of six paintings entitled "The Marriage à la Mode" in this collection, his "Calais Gate" (No. 1464), of 1749, and his four pictures of "An Election," painted six years later, helped to earn for Hogarth his appointment as Serjeant Painter to the King.

He had a considerable share in the introduction into Parliament of a Bill which granted

to engravers a copyright in their own designs. He lived for many years in Leicester Fields and also at Chiswick, where he was buried.[1] He died at his house in Leicester Fields (now Leicester Square) on October 26, 1764.[2]

No. 1374. Room XIX. Plate XIX.

Portraits of Hogarth's Servants.

Six heads painted rather less than life-size. In the upper part of the picture are represented a youthful matron in a mob cap, a boy, and an old man. In the centre of the group is the head of a middle-aged man, with a brown wig falling in curls on either side of his face. In the lower part of the picture, to the left and right of the middle-aged man, are the heads of two young women, wearing caps. Some of them are apparently members of the same family. Grey background.

[1] See Austin Dobson: *William Hogarth*, 1907; and Allan Cunningham's *Lives of the most Eminent British Painters, annotated and continued to the present time by Mrs. Charles Heaton*, 1879–80.

[2] Hogarth's house at Chiswick still exists. It was purchased in 1902 by Lieut.-Colonel Robert Shipway in order to save it from demolition. See *Particulars and Conditions of Sale of the Historical and Interesting Premises known as Hogarth's House*, November 25, 1901. See also Frederick W. Peel: *Hogarth and His House.*

F. Hanfstaengl, photo.

PLATE XIX

No. 1374. WILLIAM HOGARTH

"Portraits of Hogarth's Servants"

Face p. 80

PLATE XX

No. 1224. THOMAS HUDSON

"Portrait of Samuel Scott, the Marine Painter"

Face p. 81.

Canvas. 2 ft. ½ in. h. × 2 ft. 5½ in. w. (0.622 × 0.749).

Purchased at the sale of the collection of Mr. J. K. Wedderburn, June 3, 1892 (No. 98), for £162, 15s.

XXVIII

Thomas Hudson

(1701–1779)

This mediocre face-painter and portrait-maker was well patronised by the fashionable on the death of Sir Godfrey Kneller in 1723.

It is said that he had little ability to paint more than the head, and that he "was obliged to apply to Vanhaaken to put it on the shoulders and to finish the drapery, of both which he was himself incapable." On Vanhaaken's death, Hudson was "fortunate enough to meet with another drapery painter, named Roth, who, though not so expert as the former, was yet sufficiently qualified to carry on the manufactory." [1]

No. 1224. Room XIX. Plate XX.

Portrait of Samuel Scott, the Marine Painter.

The artist, dressed *en negligé*, in a black silk coat with a blue velvet cap on his shaven head,

[1] J. Northcote, R.A. : *Life of Sir Joshua Reynolds*, 1818, vol. i. p. 16.

stands with his arms resting on the back of a chair. In his right hand he holds a drawing or print of a sea-piece with shipping. Life-size, three-quarter length. Dark background.

Samuel Scott was born early in the eighteenth century. He painted especially views of London Bridge and Westminster Bridge, and views into which he introduced buildings.[1] He died at Bath on Oct. 12, 1772.

Engraved by J. Faber.

Canvas. 4 ft. h. × 3 ft. 2½ in. w. (1.219 × 0.977).

Purchased from Mr. R. T. Simpson, in London, in 1886 for £65.

XXIX

Thomas Gainsborough[2]

(1727–1788)

Thomas Gainsborough was born at Sudbury, Suffolk, early in the year 1727. He was one of a large family, two members at least of

[1] Scott's "View of Westminster from the Thames" (No. 1328) was acquired in 1891 for £70, the Wheeler Fund contributing £54, 14s. 8d. and the Lewis Fund £15, 5s. 4d.

[2] The fact that Gainsborough and other artists were full Members or Associates of the Royal Academy, is not indicated by the present writer by the use of the letters R.A. or A.R.A., usually placed after their names.

which showed marked ability in mechanics, although they did not do themselves any permanent benefit by their inventions. In 1741 he was in London, and the following year worked under Hubert Gravelot, becoming shortly afterwards a pupil of Francis Hayman. Long before he had acquired a knowledge of the rudiments of his art under these painters he had painted the famous "Tom Peartree." After an unsuccessful attempt to earn a living as a portrait painter in Hatton Garden in 1745, he returned home. Towards the end of his early period at Ipswich, where he settled on his marriage to Margaret Burr, he painted his "Village of Cornard, Suffolk," which is here illustrated (Plate XXI.). His first substantial success was, however, achieved during his second period at Bath, where he settled about 1760, his "Edward Orpin, Parish Clerk of Bradford-on-Avon" (No. 1760), of 1769; his "Blue Boy," of about 1770, which has often been exhibited; and his "Portrait of Dr. Schomberg" (No. 684), of about 1772, all contributed to the success which justified his removal in 1774 to London. He had already exhibited at the Society of Artists and at the Royal Academy. The "Portrait of the Hon. Mrs. Graham," of 1775, now in the Edinburgh Gallery, and the "Colonel

St. Leger," of 1782, at Buckingham Palace, mark the continued progress made in his art, and testify to the originality of his conceptions and the brilliance of his execution. In 1783 he quarrelled with the Royal Academy on account of the injustice which he considered had been done him by the hanging of his pictures in a position which displeased him, and although the "Baillie Family" (No. 789), the precious "Portrait of Mrs. Siddons" (No. 683), and the unmatched "Morning Walk," in the collection of Lord Rothschild, were painted in these last years of his life, they were not exhibited.[1] Gainsborough, only on very rare occasions, placed his name or his initials on his canvases.[2] He died on Aug. 2, 1788, and was buried in Kew Churchyard.[3]

No. 925. Room XX. Plate XXI.

Wood Scene, Village of Cornard, Suffolk.

This picture was, previous to the seventy-seventh edition of the Official Catalogue, catalogued as "A Landscape."

This view is called "Gainsborough's Forest"

[1] Sir Walter Armstrong: *Gainsborough and his Place in English Art*, 1898.

[2] *Notes and Queries*, May 8, 1909, p. 368.

[3] *Gentleman's Magazine*, 1788, vol. lviii. (2), pp. 753–6.

F. Hanfstaengl, photo.

Face p. 85.

PLATE XXI

No. 925. T. GAINSBOROUGH

"Wood Scene, Village of Cornard, Suffolk"

in the lettering of the print of it published by the Boydells in 1790.

A scene in a wood. In the foreground, to the right, are a pool of water and two donkeys. In the distance, where the road emerges from the wood, are seen the village and church of Cornard. Several figures and animals.

Engraved by Mary Catherine Prestel.

Canvas. 4 ft. h. × 5 ft. w. (1.219 × 1.524).

Formerly in the possession of Alderman Boydell, at whose death it became the property of Mr. Watts, who bequeathed it to Mr. Watts Russell.

Exhibited at the British Institution, 1843 (No. 176).

Exhibited at the Arts Treasures Exhibition, Manchester, 1857 (No. 96).

Fulcher, in his *Life of Gainsborough*, 1856, p. 193, refers to this picture in the following terms:—

"A woody scene (Cornard, near Sudbury). One of Gainsborough's most charming home landscapes. . . . In the distance, where the road emerges from the wood, appears the village and church of Cornard."

Painted about 1758.

Purchased at the sale of the collection of Mr. Jesse Watts Russell, July 3, 1875 (No. 32), for £1207, 10s.

XXX

Gilbert Stuart

(1755–1828)

Gilbert Stuart, "American Stuart," was born near Newport, Rhode Island, U.S.A., on December 3, 1755. At the age of twenty he was in Scotland, and two years later exhibited for the first time at the Royal Academy. He lived during the last part of his life in America, where his pictures are still frequently met with. He exhibited at the Royal Academy from 1755 to 1785. Lord Normanton possesses several portraits by this artist. Stuart died at Boston, U.S.A., on July 27, 1828.

No. 1480. West Octagon Room.

Portrait of the Artist.

He is apparently about fifty years of age, and is dressed in a black coat and a white neckcloth. His hair is slightly curled and powdered. Life-size, bust portrait, three-quarter face to the left. Dark background.

Oval. Canvas. 2 ft. $4\frac{3}{4}$ in. h. × 1 ft. $11\frac{1}{2}$ in. w. (0.731 × 0.596).

Purchased from Mr. H. Hughes-Stanton, in 1896, for £150.

Face p. 87.

PLATE XXII

No. 1460. J. C. IBBETSON
"Smugglers on the Irish Coast"

Stuart painted his own portrait several times. He was also painted by J. H. I. Browere, J. Neagle, and Sarah Goodrich.[1]

XXXI

Julius Cæsar Ibbetson

(1759–1817)

Julius Cæsar Ibbetson was born on December 29, 1759, at Masham, in the North Riding of Yorkshire, where he died on October 13, 1817. He exhibited eighty-one pictures at the Royal Academy between 1785 and 1815. He also sent six pictures to the British Institution.

No. 1460. Room XVIII. Plate XXII.

Smugglers on the Irish Coast.

On the left of the composition a rocky promontory stretching into the sea bisects a creek, on the shores of which men are landing kegs of liquor. In the foreground a number of peasants, some mounted on ponies and donkeys, have assembled to barter with the smugglers, while others are drinking. In the distance a hilly coast is seen through a hazy atmosphere. Above, a summer sky, across which fleecy clouds are drifting.

[1] See *American Library Association Portrait Index*, 1906, p. 1401.

Signed and dated 1808.

Canvas. 1 ft. 9½ in. h. × 2 ft. 9⅜ in. w. (0.546 × 0.84).

Formerly in the possession of Mr. W. H. Matthews, and sold at public auction in London, March 15, 1890, to Messrs. Leggatt Bros.

Purchased from Messrs. Dowdeswell & Dowdeswells, in 1895, for £120.

XXXII

John Opie
(1761–1807)

John Opie, the son of a carpenter, was born at St. Agnes, near Truro, in May 1761. At the age of twenty he removed to London, where before long he earned a considerable reputation, not altogether deserved, as "The Cornish Wonder." In 1805 he succeeded Fuseli as Professor of Painting at the Royal Academy, where he was a frequent exhibitor from 1782 onwards. He also lectured on the history of painting, and died in London on April 9, 1807.

No. 1208. Room XXI.

Portrait of William Godwin, the Author.

He wears a coat of dark cloth, buttoned across the chest, with a white neckcloth and

frilled shirt. Half-length, life-size portrait, three-quarter face to the right. Dark background.

William Godwin the Elder, philosopher and novelist, was born at Wisbeach on March 3, 1756. He was "physically puny but intellectually precocious, and was brought up upon strict puritanical principles." His *Political Justice* appeared in February 1793, and made him known as "the philosophical representative of English radicalism." His *St. Leon* was published in 1799; his other works include *Caleb Williams* (1794), *Life of Chaucer* (1803), *History of the Commonwealth* (1824–28), and *Thoughts on Man* (1830). Having "had some tenderness" for Amelia Alderson (afterwards the second wife of John Opie, R.A.) and for Mrs. Inchbald, the novelist, Godwin formed a connection with Mary Wollstonecraft about September 1796, and married her on March 29, 1797. She died in the same year. By her he had a daughter Mary, who married Percy Bysshe Shelley. In December 1801 Godwin married Mrs. Clairmont. He died on April 7, 1836.[1]

Canvas. 2 ft. $5\frac{1}{2}$ in. h. × 2 ft. $0\frac{1}{2}$ in. w. (0.749 × 0.622).

Lent to the National Portrait Gallery, 1898–1900.

[1] *Dictionary of National Biography*, 1908, vol. viii. p. 64.

Daniel Maclise: *A Gallery of Illustrious Literary Characters*, 1873, p. 141:—

"Yonder walks William Godwin! The marks of age press heavily upon him; but there gleams out of that strange face, and above that stranger figure, the eye of fire which lighted up with the conceptions of 'Caleb Williams' and 'St. Leon.' Wonderful books! Once read, not only ever remembered, but ever graven on the mind of those who know how to read. . . . His personal history is not fortunate. He was originally, we believe, a preacher in some heterodox sect; but when 'the lion was to lie down with the lamb,' as was so beautifully brought to pass by Robespierre and other tender-hearted dispensers of the mercies of Jacobinism, he forsook his divinity for politics. He was afterwards a bookseller on Snow Hill, but not lucky in trade. The circumstances of his connection with Mary Wollstonecraft, his marriage and its consequences, his children and their several histories, are too well known to render it necessary that we should do more than allude to them. . . . He has now taken his place in our world of authors. . . . The Whigs have had the kindness to give him a hundred a year in some place in Somerset House, which props his declining days. They gave Mr. T. Macaulay £10,000. It is well."

Magazine of Art, 1899, xxiv., pp. 82–83.

A portrait painted by Opie, and said to represent Godwin's wife, Mary Wollstonecraft Godwin, is also in this Gallery (No. 1167).

A portrait of Godwin by James Northcote, R.A., was bequeathed to the National Portrait Gallery by Jane, Lady Shelley, in 1899.

Purchased from Mr. C. Campbell Feetum, in London, in 1866, for £150.

XXXIII

John Crome

(1768–1821)

John Crome ("Old Crome") was born at Norwich on December 22, 1768. He was apprenticed to Francis Whister, a coach and sign painter of Norwich.[1] After becoming a drawing-master, he founded the Norwich Society in 1803, and thus played an important part in the formation of the Norwich "School." He was the master of George Vincent and James Stark. Old Crome and Robert Ladbrooke married sisters. He died on April 22, 1821, his last words being, "Hobbema, my dear Hobbema, how I have loved you."[2]

[1] The authority for this statement is Crome's Indenture of Apprenticeship, which was sold at Christie's on March 30, 1908.

[2] W. F. Dickes: *Norwich School of Painting*, 1905, p. 137.

No. 926. Room XX. Plate XXIII.

A Windmill on Mousehold Heath, near Norwich

THIS picture was, previous to the seventy-seventh edition of the Official Catalogue, catalogued as "The Windmill, on an undulating heath, probably Mousehold Heath, in the neighbourhood of Norwich."

On the rising ground to the left there is a windmill; two donkeys are seen on the edge of a gravel-pit in the middle distance to the left. In the centre, a man on a pony is passing by a signpost through a gateway. On the right are trees and bushes.

Wood. 3 ft. 7 in. h. × 3 ft. w. (1.092 × 0.914).

Formerly in the collection of Mr. Thomas Churchyard, of Woodbridge, 1844.

In the collection of Mr. Joseph Gillott, April 26, 1872 (No. 206).

Purchased from Mr. Tennant, July 3, 1875 (No. 93A), for £231.[1]

[1] The Tennant Sale took place on the same day as the sale of the collection of Mr. J. Watts Russell, July 3, 1875, but the "Windmill" was never in the possession of the latter gentleman, as was formerly stated.

F. Hanfstaengl, photo.

PLATE XXIII

No. 926. JOHN CROME

"A Windmill on Mousehold Heath, near Norwich"

Face p. 92.

XXXIV

Thomas Barker (of Bath)

(1769–1847)

Thomas Barker was born in 1769 near the village of Pontypool in Monmouthshire. His father, who was also a painter, afterwards settled in Bath.[1] Thomas Barker died at Bath on December 11, 1847. He exhibited at the Academy between 1791 and 1829, and also at the British Institution.

No. 1306. Room XXI. Plate XXIV.

Landscape, with Figures and Cattle.

The foreground is occupied by a flock of sheep and a sheep-dog followed by rustics on horseback, who have just reached the brow of a hill on a wild road passing through mountainous country. On the right rises a rugged mass of rock. On the left two peasant women sit conversing by the roadside. In the middle distance is a thickly wooded glen with undulating moorland beyond. Above the horizon dark grey clouds are gathering, suggestive of an approaching thunderstorm.

[1] See *Connoisseur*, vol. x., 1904, pp. 107–112, and xi., 1905 pp. 76–81.

Canvas 2 ft. 8 in. h. × 3 ft. 8½ in. w. (0.813 × 1.129).

Purchased from Mrs. Briggs, in 1890, for £130.

XXXV

Robert Ladbrooke (ascribed to)

(1770–1842)

Robert Ladbrooke was closely associated with Old Crome as a landscape painter of the Norwich School. Three of his sons became painters. He died at Norwich on October 11, 1842.[1]

It seems probable on stylistic grounds that this picture is in reality from the hand of Rev. R. H. Lancaster, whose "View at Southampton" (No. 1428, Plate XXIX.) is in the National Gallery of British Art. This may be the picture exhibited by Lancaster at the Royal Academy in 1814 (No. 139), under the title of "Wood Scene, with a Distant View of Oxford." It bears Lancaster's initials.

No. 1467. Room XX.

Landscape, with a View near Oxford.

This picture was, previous to the seventy-seventh edition of the Official Catalogue, catalogued as being by Ladbrooke.

[1] W. F. Dickes: *Norwich School of Painting*, 1905.

Part of 94.

PLATE XXIV

No. 130. THOMAS BARKER (OF BATH)

In the outskirts of a wood, under the shade of large and thickly-foliaged oak trees, three cows stand in a stream or pool of water. Rising against a stormy sky are seen the towers and spires of Oxford, including the tower of Christ Church, and the Bodleian.

Inscribed "R. H. L."[1]

Canvas. 1 ft. 8 in. h. × 2 ft. 4 in. w. (0.508 × 0.712).

Purchased from Sir George Donaldson, in 1895, for £120.

[1] Ladbrooke's initials were, of course, only "R. L." There is no proof that he painted a picture of this subject.

(*B*)

LENT TO THE MUNICIPAL ART GALLERY, DUBLIN

XXXVI

Sir Martin Archer Shee

(1769–1850)

Martin Archer Shee was born in Dublin on December 20, 1769.[1] He came to London in 1788. Ten years later he was elected an Associate of the Royal Academy, and a Member two years later, being elected President on the death of Sir Thomas Lawrence in 1830. He died at Brighton on August 19, 1850.

No. 677. (Frontispiece.)

Portrait of Lewis as "The Marquis" in "The Midnight Hour"

Lewis is standing at full length, half turned to the right, looking out of the canvas, his face three-quarters to the right. He is shown in prominent relief against the base of a column under a cloudy sky. Life-size portrait.

William Thomas Lewis, the comedian, known

[1] This is the date given by his son in his *Life of Sir M. A. Shee*, published in 1860. The date mentioned in the *Art Journal* of 1849, p. 12, is now rejected.

as "Gentleman Lewis," was born at Ormskirk, near Liverpool, in or about 1748. He died on January 13, 1811.[1]

Canvas. 7 ft. 9 in. h. × 4 ft. 9 in. w. (2.36 × 1.448).

Exhibited at the Royal Academy in 1792 (No. 205).

Exhibited at the Irish International Exhibition, Dublin, 1907.

Lent to the Municipal Art Gallery, Dublin, in 1907, for a term of five years.[2]

The *European Magazine*, April 1791, contains the following "Account of Mr. William Thomas Lewis, of the Theatre Royal, Covent Garden," with a portrait of Lewis "painted by M. Brown and engrav'd by Jn°. Corner":—

"The gentleman whose portrait forms one of the ornamental parts of the present magazine has resided in England long enough to secure the patronage of the public and the respect of a very numerous and valuable set of private friends. His grandfather was a clergyman, Rector of Trahere, in Carmarthenshire, and second son of Erasmus Lewis, Esq. (private secretary to Mr. Harley, Minister to Queen Anne), the confidential friend of Pope and Swift, whose name appears so often in their

[1] *Dictionary of National Biography*, 1909, vol. xi. p. 1079.
[2] See *National Gallery Annual Report*, 1907, p. 7.

correspondence. His father, Mr. William Lewis, served his time to a linen-draper on Tower-hill, but quitted business for the stage. He performed at Dublin at the same time with Mr. Garrick, under the direction of the late Sheridan.

"Mr. Lewis, the subject of our present consideration, was born at Ormskirk, in Lancashire, in the year 1748. The year following he went to Ireland, and was educated at a Grammar School at Armagh, kept by Mr. Heaphy, whose son lost a leg in the service of the East India Company, and now holds a considerable post in the India House.

"Mr. Lewis went on the stage very young, and early distinguished himself. In the year 1771 he was at Dublin, and by his performance of Belcour, in 'The West Indian,' drew the town to the theatre in which he was engaged, in opposition to Mr. Mossop, who attempted and failed in the same part. It was Mr. Lewis's good fortune at that time that Mr. Macklin was in Dublin, who, on his return to England, made so favourable a report of Mr. Lewis to Mr. Colman, the Manager of Covent Garden, that he immediately sent for him. His first appearance was on the 13th of October 1773, in his favourite character of Belcour, in which he fully answered

the expectation of his employer, who the same season allotted him a principal part in his new comedy of 'The Man of Business.' From this time he has been gradually rising in the estimation of the public, succeeding by the indisposition first, and afterwards the deaths of Mr. Barry and Mr. Woodward, to their principal characters, which he performed from the year 1776 to 1782. Mr. Lewis has the modesty to ascribe his success only to his unremitting attention to his profession. To this much may be ascribed, but more we think to the efforts of genius.

"In the year 1782 Mr. Lewis became Deputy-Manager of Covent Garden Theatre; and one of his first acts showed his good sense, in quitting the Buskin for the Sock, in which latter his superiority was very apparent. As a comic actor, in many characters, as Vapid, Twineall, Belcour, Ranger, Tom, Copper Captain, Marplot, and others, he has certainly no superior, perhaps not an equal. To his praise we may add, that having gained the situation and height he ever aspired to, he hopes to maintain them with the reputation (to use his own words among his friends) of a tolerable actor, and an honest, independent man.

"Mr. Lewis has now five children at home:

his eldest son went out to India, with recommendations equal to any ever sent from this country; and which, being voluntarily offered and given, reflect credit on both father and son.

"Mr. Lewis is particularly fortunate in his domestic connections, the confidence of the public, the friendship of Mr. Harris the proprietor, the regard of his brethren of the stage, and is (to use his own words again) happy to acknowledge, though with proper humility, that he at present deems himself one of the happiest of men living."

An interesting "Biographical Sketch of William Thomas Lewis, Esq.," is contained in the *Monthly Mirror* for November 1798, and an engraving by Ridley from an original miniature by Chinnery is given as frontispiece.

A copper-plate portrait of Lewis, from a copy by H. R. Cooke of part of this picture, is given in John Doran's *Annals of the English Stage*, 1888, iii. 304.

A copper-plate of "Mrs. Pope and Mr. Lewes (*sic*) in 'He wou'd be a Soldier,'" is included in the *Lady's Magazine*, Dec. 1786.

A portrait of Lewis as "The Marquis" in "The Midnight Hour," painted by T. Gainsborough, is now in the collection of Sir Edward P. Tennant.

Bequeathed, together with the sum of £10,000, the interest of which is available for the purchase of pictures, by the actor's youngest son, Thomas Denison Lewis, who died in 1849.[1]

By agreement with the trustees, the portrait was allowed to remain in the possession of Miss Lewis, the actor's daughter, until her death, which took place in December 1862. It was delivered to the Trustees of the National Gallery in January 1863, and placed in the Gallery at South Kensington in April.

[1] According to the terms of the Will, an extract of which is given on p. xxi, the use of the interest is not limited to the purchase of pictures, but "may be laid out for the use or objects of the said Gallery or otherwise in the improvement of the Fine Arts in such manner as the Trustees of such Gallery or any Committee or Committees for the Governors or Directors thereof for the time being shall think fit." After communication with the Treasury as to the proper steps to be taken by the Trustees for realising this Bequest, the sum of £9072, 18s. New Three per Cent. Annuities, being the balance, after payment of duty and expenses, was duly transferred to four of the Trustees by name.

(*C*)

IN THE NATIONAL GALLERY OF BRITISH ART

XXXVII

James Ward, R.A.

(1769–1859)

James Ward, who was born in Thames Street, London, on October 23, 1769, practised as an engraver before he took to painting. He worked as an engraver under J. R. Smith, and under his elder brother, William Ward, and on January 1, 1794, he was appointed painter and engraver in mezzotint to H.R.H. the Prince of Wales, afterwards George IV. He subsequently painted hunters, race-horses, and cattle, and worked much in the style of his brother-in-law, George Morland. As the son-in-law of John Jackson, the portrait painter, Ward naturally also painted portraits. His largest and most striking oil picture is the "Landscape: Gordale Scar, Yorkshire" (No. 1043), which, after being painted for the first Lord Ribblesdale and exhibited at the Royal Academy in 1815, was purchased from the present Lord Ribblesdale for the National Gallery in 1878.

James Ward, who exhibited two hundred and

eighty-seven pictures at the Royal Academy between 1792 and 1855, was elected an Associate in 1807, and became a full Member in 1811. He died at Cheshunt towards the close of the year 1859, being then just over ninety years of age.

No. 2142. Room I. Plate XXV.

Gordale Scar: a Study.

In the centre of the picture a waterfall is seen in torrent in a ravine between high cliffs and stratified limestone.

Painted in oil on brown paper. 1 ft. ½ in. h. × 1 ft. 4½ in. w. (0.317 × 0.419).

This was painted about the year 1815, when the large finished picture (No. 1043), which is also in this Gallery, was exhibited at the Royal Academy (No. 255), under the title of "A View of Gordale, in the manor of East Malham in Craven, Yorkshire, the property of Lord Ribblesdale." There are considerable differences between the preliminary sketch and the finished picture. In the latter the foreground and middle distance are occupied by cattle and deer.

A water-colour sketch of "Gordale Scar" (No. CLIV.(O)), by Turner, hangs on a screen in Room XXII.

PLATE XXV

No. 2142. JAMES WARD

"Gordale Scar : A Study"

Face p. 108.

Purchased from Mr. R. W. Howes, in 1907, for £45.

XXXVIII

Frederick Yeates Hurlstone

(1800–1869)

Frederick Yeates Hurlstone, the portrait and history painter, was born in London in 1800. He was a grandnephew of Richard Hurlstone, who exhibited at the Royal Academy 1771–73.[1] He entered the Royal Academy Schools in 1820, and exhibited in 1821 his "Malade Imaginaire." He was a pupil of Sir William Beechey and Sir Thomas Lawrence; it is possible that he may also have studied under B. R. Haydon. In 1823 he obtained a gold medal for his "Contention between the Archangel Michael and Satan for the body of Moses," which was exhibited at the Royal Academy in the following year.[2] He contributed thirty-seven pictures to the Academy's Exhibitions between 1821 and 1845, and was also represented by nineteen pictures at the British Institution between 1821

[1] Redgrave: *Dictionary of Artists of the British School*, 1878, p. 231.

[2] A. Graves: *Royal Academy Exhibitors*, 1906, vol. iv. p. 204.

and 1846. From 1824 onwards he exhibited at the Society of British Artists, of which he was elected a member in 1831. He contributed yearly a large number of portraits and historical pictures down to the date of his death, when he was still President of the Society, a position he had occupied ever since 1835.

Hurlstone was much opposed to the constitution and methods of the Royal Academy, and gave evidence at the Parliamentary enquiry held in the following year.[1] He sent three pictures to the Paris Exhibition of 1855, when he was awarded a gold medal; and he was represented at the Exhibition held in London in 1862. Although the range of his subjects was much enlarged by a visit to Italy in 1835, by his travels in Spain in 1841 and again in 1851–2, and also by his journey to Morocco in 1854, some of the pictures which he painted towards the end of his career did not maintain his reputation. Nearly all his life was spent in London. He died on June 10, 1869.[2]

[1] See *Report from the Select Committee appointed to enquire into the best means of extending a knowledge of the Arts among the People*, 1836, §§ 726–806.

[2] *Art Journal*, September 1, 1869, p. 271. *Dictionary of National Biography*, 1909, x. p. 317.

Face p. 111.

PLATE XXVI

No. 1967. F. Y. HURLSTONE

"A Scene from *Gil Blas*"

No. 1967. Room III. Plate XXVI.
A Scene from "Gil Blas."

"When dinner was ready, we returned into the canon's chamber, where, while I laid the cloth on a table set just by his elbow-chair, the housekeeper tucked a napkin under the old man's chin, and tied it over his shoulders. In a moment after, I brought in a mess of porridge that might have been presented to the most celebrated director of Madrid; and two courses which would have stimulated the sensuality of a viceroy, had not Dame Jacintha been sparing of her spices for fear of inflaming the gout of the licentiate. At the sight of these delicate dishes, my old master, whom I believed impotent in all his members, showed me that he had not as yet lost entirely the use of his arms: he helped to disencumber himself of his pillows, and cheerfully prepared himself for eating. Though his hand shook it did not refuse its service, but went and came with great expedition; in such a manner, however, that it spilt upon the tablecloth and napkin one half of that which was intended for his mouth. . . . She took care also to make him drink frequently large draughts of wine, a little diluted, in a large and deep silver cup, which she

held to his mouth as if he had been a child of fifteen months. He fell tooth and nail upon his course. . . . When he had stuffed himself to the tongue, the devotee untied his napkin, replaced his pillows and cushions, and we left him in quiet."—*The Adventures of Gil Blas de Santillana*, by Alain-René Lesage, translated by Tobias Smollett, 1907 edition, Book II., chap. i. p. 86.

The Canon has just finished his dinner and, reclining on cushions, prepares to take his post-prandial nap. In the foreground to the left Inesilla is about to take away a plate, upon which are a knife and a piece of pomegranate peel; on the table to the right are a large, deep silver cup and a dish of grapes and pomegranates. To the left stands Dame Jacintha, the housekeeper, with a bunch of keys hanging from her girdle, a mantilla on her head, a pomegranate flower placed in her hair above her right ear, and a rich Spanish fan in her right hand. Behind the Canon's chair Gil Blas takes down a book from the bookcase.

Canvas. 3 ft. 8 in. × 4 ft. 7 in. w. (1.117 × 1.397).

Formerly in the possession of the artist's son, who sold it to Mr. George A. Holmes.

Purchased, in London, from Messrs. Shepherd Bros., in 1905, for £75.

PLATE XXVII

No. 1966. GEORGE CHAMBERS

"Dutch East Indiamen weighing their Anchors

Face p. 113.

XXXIX

George Chambers

(1803–1840)

George Chambers was the second son of poor parents living in Whitby. His father was a common mariner, and his mother let lodgings.[1] "Neglecting the amusements common to youth and hearkening only to the spirit within him," Chambers devoted every spare moment to the indulgence of his love of painting. When ten years old he went to sea in a coasting vessel, and afterwards was apprenticed to the master of a brig trading in the Mediterranean and the Baltic.[2] He was subsequently employed by a house-painter, and eventually worked his way in a trading vessel to London, where he made drawings of ships and fell in with Mr. Thomas Horner, the proprietor and projector of the Colosseum then being erected in Regent's Park. Horner, who was in want of an artist, engaged Chambers to paint a grand panorama view of London in the interior of that structure. Chambers afterwards worked as scene-painter at the Pavilion Theatre, where he attracted the attention of Lord Mark Kerr,

[1] John Watkins: *Life and Career of George Chambers*, 1841, p. 6.

[2] *Dictionary of National Biography*, 1908, iv. p. 17.

through whom he was presented to William IV. in 1831. Chambers was elected an Associate of the "Old" Water Colour Society on February 10, 1834, and a full Member on June 8, 1835. "One of the most eminent of our marine painters," he had exhibited forty-one works there when his short career was terminated by death on October 28, 1840, at the early age of thirty-seven, "before the full merit of his paintings had come to be generally appreciated."[1]

Chambers exhibited only three paintings at the Royal Academy, in 1828, 1829, and 1830, but he at times sent up pictures for exhibition which were declined. He contributed fifteen pictures to the British Institution between 1827 and the year of his death, one of these being the "Battle of Algiers, 27 Aug. 1816," now in the Painted Hall of Greenwich Hospital. At Greenwich also are his "Destruction of a Division of the French Fleet in the Harbour of La Hogue on the 23rd May 1692," and the "Taking of Porto Bello by Vice-Admiral Vernon." A "Seascape" by him is in the Ashbee Bequest at the Victoria and Albert Museum. A sale of "the interesting works

[1] J. L. Roget: *History of the Old Water Colour Society*, 1891, ii. p. 223.
Art Union, December 1840, p. 186.

of that highly talented artist" took place on February 10, 1841, and J. M. W. Turner, "who made a donation of £10 to the widow, attended the sale on purpose to help it."[1]

No. 1966. Room I. Plate XXVII.

Dutch East Indiamen weighing their Anchors.

Three sailing ships are riding at anchor in a choppy sea with Dutch flags flying. A gleam of sunshine breaks through a cloudy sky and lights up the bows of a three-masted sailing vessel riding at her moorings with her topmasts housed; on the right another loosing sail is getting under way, one of her anchors just appearing above water. There is a strong breeze blowing, and a school of porpoises gambols in the broken water on the right.

Canvas. 3 ft. 1½ in. h. × 4 ft. 5½ in. w. (0.951 × 1.358).

Purchased from Mr. W. H. Bradley, in 1905, for £250.

XL

William John Müller

(1812–1845)

William John Müller, the second son of

[1] John Watkins: *Life and Career of George Chambers*, 1841, p. 170.

John Samuel Müller, who was a Prussian by birth, and a native of Dantzig,[1] was born at Bristol on June 28, 1812. His father was curator of the Bristol Museum, and married a Miss James. Müller commenced sketching from nature near Bristol, and at fifteen was apprenticed to his fellow-townsman, J. B. Pyne. He exhibited seventeen pictures at the Royal Academy between 1833 and 1845. In 1834–35 he was abroad sketching, and in 1838 he journeyed to Greece and Egypt. On his return he settled in London. In 1843 he journeyed abroad again, joining the government expedition to the deserted cities of Lycia, of which he made a great number of sketches. He, however, suffered from heart disease, and died at Bristol on September 8, 1845, at the early age of thirty-three. He exhibited seventeen pictures at the Royal Academy between 1833 and 1845, and sent fourteen works to the British Exhibition between 1840 and 1845. Three of his landscapes are in the Victoria and Albert Museum.

The originality and merit of his pictures were fully recognised some time before his death, and he received a large number of commissions that he did not live to execute.

[1] N. Neal Solly: *Memoir of the Life of W. J. Müller*, 1875, p. 2.

F. Hanfstaengl, photo.

PLATE XXVIII

No. 1040. W. J. MÜLLER

"Landscape, a River Scene"

Face p. 117.

In 1839, David Cox, the water-colour painter, at the age of fifty-six received instruction in oil painting from Müller.[1] George A. Fripp was his friend and worked with him.

Seventy-three drawings and water-colours by this artist were presented to the National Gallery of British Art by Lady Weston in 1908.

No. 1040. Room II. Plate XXVIII.

Landscape: a River Scene.

A mountain torrent flows over rocky boulders which occupy the centre of the composition. In the distance are dark hills over which stormy clouds are drifting.

Canvas. 1 ft. 8½ in. h. × 2 ft. 5 in. w. (0.52 × 0.737).

Formerly in the collection of Mr. W. Fuller-Maitland, by whom it was exhibited at Burlington House (Old Masters), in 1873 (No. 20), under the title of "A Mountain Torrent."

Purchased in 1878 from Mr. W. Fuller-Maitland, M.P., for £300.

[1] *Dictionary of National Biography*, 1908, iv. 1331. See also Roget: *History of the Old Water Colour Society*, 1891, ii. 156.

XLI

R. Hume Lancaster[1]

The Rev. R. H. Lancaster, who in all probability painted this picture, was an Honorary Exhibitor at the Royal Academy from 1800 until 1827.[2] It was in all probability he who painted the "Landscape, with a View near Oxford" (No. 1467), which in the National Gallery is ascribed to Robert Ladbrooke (see p. 94).

No. 1428. Room I. Plate XXIX.

A View at Southampton.

A portion of the old quay forms the foreground of the picture. Beyond, to the right, is a group of buildings, among which are conspicuous the ancient and castellated *Domus Dei*,

[1] This is the attribution given in the Sixteenth Edition of the *Official Catalogue of the National Gallery of British Art*. There does not, however, seem to have been an artist named R. Hume Lancaster.

[2] The Rev. R. H. Lancaster is not to be confused with Hume Lancaster, who exhibited at the Royal Academy from 1836 to 1849, and at the British Institution from 1837 to 1847, and was a member of the Society of British Artists, to whose exhibitions he contributed. Hume Lancaster died in poverty at Erith, in Kent, on July 3, 1850. See *Art Journal*, 1850, p. 240. See also *Dictionary of National Biography*, 1909, vol. xi. p. 477.

or "God's House." Numerous vessels lie at anchor in the distance, beyond which are seen the wooded banks of Southampton Water.

Signed in the right bottom corner :—

Canvas. 2 ft. 10½ in. h. × 4 ft. 5½ in. w. (0.876 × 1.358).

Sold at Messrs. Foster's Auction Rooms on December 12, 1894 (No. 160), under the title of "Southampton Pier from the Prison, 1817," by R. H. Lancaster.

This is beyond all question the picture exhibited at the Royal Academy by the Rev. R. H. Lancaster in 1817 (No. 383), under the title of "View of Southampton Pier from the Platform in Front of the Prison."

Notes and Queries, 10 ser., vol. xi., June 19, 1909, p. 490.

Purchased from Messrs. P. and D. Colnaghi, in 1894, for £84.

XLII

Ford Madox Brown

(1821–1893)

Ford Madox Brown was born on April 16, 1821, at Calais, where his father, a purser, or

as he preferred to style himself, a "commissariat officer of the British Navy," was residing. Young Brown received his first systematic training in 1835 under Albert Gregorius, a portrait painter, at Bruges; later he studied for a time under Van Hanselaer, at Ghent. Between 1838 and 1840 he worked under Baron Wappers at Antwerp. He soon afterwards went to reside in Paris. His "Parisina's Sleep," which he sent to the Salon in 1843, was refused as being "too improper"; it was, however, exhibited at the British Institution two years later. It now belongs to Mr. H. Boddington.[1] As early as 1841 he exhibited "The Giaour's Confession" at the Royal Academy. His "Finding the Body of Harold after the Battle of Hastings," which was seen at the second exhibition of cartoons held at Westminster Hall, and is now in the South London Art Gallery, enhanced his reputation at an early date.

After having been considerably influenced by Byron and Dumas, Brown set out in 1845 with his first wife, Elizabeth Bromley, for Italy, where he was greatly impressed by "the sight of the overwhelming display of the fruits of

[1] This picture was lent by Mr. H. Boddington to the Exhibition of Collected Works by Ford Madox Brown held at the Leicester Galleries in the summer of 1909 (No. 40). It shows the influence of Delacroix.

Italian religious sentiment and the Italian glorification of Italian poets."[1] Being thus stimulated to "emulate these works, and to produce a masterpiece illustrative of the glories of English sentiment and English poetry," he set to work on his large "Chaucer at the Court of Edward III," which was not, however, exhibited until six years later, when it was sent to the Royal Academy. Although the large picture of that subject is now in the Sydney Gallery, a reduced version of it, begun by Brown in 1850, is in the National Gallery of British Art (Plate XXX.).

In Rome Brown met the German painters Cornelius and Overbeck, the survivors of the German Pre-Raphaelite Brethren, but he was in no way affected by their aims. In 1848 he agreed to accept D. G. Rossetti as a pupil, and so came into contact with the Pre-Raphaelite Movement a year or two later. From 1856 to 1863 he was engaged on his picture of "Work," which is now in the Manchester City Art Gallery. His "Last of England," which was finished in 1855 and now adorns the Birmingham Art Gallery, is admittedly one of the masterpieces of the English School, and perhaps his best work. His "Christ

[1] Hueffer: *Ford Madox Brown: A Record of his Life and Work*, 1896, p. 41.

Washing St. Peter's Feet," now at Millbank (No. 1394), was painted in 1851-52, but was afterwards retouched. Being exceedingly well trained, and understanding thoroughly the technique and processes of art, he achieved great success with the series of panels with which, late in life, he decorated Manchester Town Hall, to illustrate the history of that city.

Brown only sent five pictures to the Royal Academy, a similar number being shown at the British Institution between 1845 and 1855. He exhibited at the Paris Exhibition of 1855, at Manchester in 1857, at the International Exhibition in 1862, at Leeds in 1868, at Manchester in 1887, and at the Exposition Universelle held in Paris in 1889. Too great importance, however, cannot be attached to the pictures he showed at No. 191 Piccadilly in 1865. Mention must also be made of his paintings exhibited at the Hogarth Club, at the Royal Society, and at Edinburgh in 1861, as well as of the selection of his pictures shown at the Grafton Galleries in 1897, and at the Franco-British Exhibition in 1908. He died on October 6, 1893.[1]

[1] An obituary notice appeared in the *Athenæum*, October 14, 1893, pp. 526–27.

A sale of "The Valuable Contents of the House of Ford Madox Brown" was held by T. G. Wharton at 1 St. Edmund's Terrace, Regent's Park, on May 29, 30, and 31, 1894.

No. 2063. Room III. Plate XXX.

Chaucer at the Court of Edward III.

Chaucer is reading these pathetic lines from the *Legend of Constance* to Edward III. and his Court at the Palace of Sheen, on the anniversary of the Black Prince's forty-fifth birthday.

He is supposed to be reciting these lines :—

"Hire litel child lay weping in hire arm,
And, kneling pitously to him she said,
Pees, litel sone, I wol do thee no harm,
With that hire couverchief of hire hed she braid
And over his litel eyen she it laid,
And in hire arme she lulleth it ful fast
And into the hevens hire eyen up she cast."

Edward III. is now old, Philippa being dead ; he is seated in the dais-chair in front of Chaucer. On the King's left are Edward the Black Prince (represented in his last illness) and Joanna, "The Fair Maid of Kent," his Princess ; at their feet is their child, afterwards Richard II. ; behind them are seated the Princess Margaret, memorable for her learning and her regard for Chaucer, and her sister the Princess Royal. Seated to the right of the King is Alicia Perrers, formerly damsel of the chamber to Queen Philippa ; next to her is John of Gaunt, the patron of Chaucer. Immediately behind Chaucer is the son of John of Gaunt (afterwards

Henry IV.), with his father's sword and shield; and next to him, lower down, are seen Robert de Vere, Grand Chamberlain, and the Earl of Pembroke, Edward the Third's Marshal. On the foreground, seated on rushes, are Sir John Froissart, the historian, with his tablets, and the poet Gower. In the opposite corner, Thomas of Woodstock, patron of Gower (fifth son of Edward III., and afterwards Duke of Gloucester), is seen conversing with the Lady of Bohun, who became his Duchess. Behind the Lady of Bohun, Chaucer's wife, Philippa, the Picard, is represented with a red head-dress speaking to her sister, Catherine Roet, who subsequently became third Duchess to John of Gaunt. The central figure seated on the steps is a Provençal Troubadour; on either side of him are his minstrels. The Cardinal, supposed to be nuncio of Gregory XI. to the Archbishop of Canterbury in the matter of Wickliff, is directing the attention of the Countess of Warwick to the Court Fool, who is so absorbed in Chaucer's tale as to have forgotten his calling.[1]

In Ford Madox Brown's own Diary there are some notes about the sitters. "Emma" [Brown's second wife] "sat for the Princess;

[1] This description is mainly derived from the catalogue of the Royal Academy of 1851, at which the large picture was exhibited.

PLATE XXIX

No. 1428. R. HUME LANCASTER

"A View at Southampton"

Face p. 124.

Elliott, a pupil of Lucy's, the Cardinal; John Marshall, of University Hospital" [afterwards Professor of Anatomy at the Academy], "was the Jester; Miss Gregson, since Mrs. Lee, was the Fair Princess behind the Black Prince; her friend, Miss Byne, sat for the dark one, but much altered; the scoundrel (and afterwards thief) Maitland, then under Marshall's hands for operation, sat for the Black Prince."

A study was made from D. G. Rossetti for the head of Chaucer, and Mr. W. W. Rossetti sat for the Troubadour.

The picture is signed on the base of the fountain:—

F. MADOX BROWN, —68.

Canvas. (Arched top.) 3 ft. 11½ in. h. × 3 ft. 2½ in. w. (1.205 × 0.977).

The frame is of the artist's own design, and bears the title "Chaucer at King Edward's Castle."

This version of the "Chaucer" was begun in 1850, recommenced in 1864 and 1867, and finished in 1868, when it was sold to Mr. F. R. Leyland for £525.[1] It was included in his sale, May 28, 1892 (No. 31). It was then bought by Mr. John Bibby, at whose sale, on June 3, 1899 (No. 59), it was

[1] See the artist's Note-book of Paintings, p. 9. The details are given wrongly by Hueffer, *op. cit.*, p. 434.

acquired by Mr. Laurence W. Hodson. It figured in the Hodson sale on June 25, 1906.

Exhibited by Mr. Bibby at the International Exhibition, Brussels, 1897 (No. 182), and at the Grafton Gallery in the same year (No. 16).

Exhibited by Mr. L. W. Hodson at Burlington House (Old Masters), 1901 (No. 110).

Athenæum, February 13, 1897, p. 220.

The conception of the triptych, which ultimately took the form of the gigantic picture of "Chaucer at the Court of Edward III.," now in the National Gallery, Sydney, N.S.W., of which this single picture is only a reduced version, was formed by the artist during his Italian journey of 1845. The work was to have occupied the central compartment, the lateral ones being filled with portraits of Shakespeare and Byron—the whole forming an apotheosis of English poetry.[1]

"I was glad when Gabriel [Rossetti] suggested that we should go over and see him in his studio in Clipstone Street. . . . The studio was down a mews, and had originally been a carpenter's workshop. The roof was made up in great part by a skylight, and the front was principally of glass. Brown managed with hangings and blinds to let the light in or

[1] Hueffer: *Ford Madox Brown: A Record of his Life and Work*, 1896, p. 41.

keep it out as he wanted it. The painting in hand was 'Chaucer reading his Poems to the Court of Edward the Third.' The canvas occupied one angle of the studio from the floor to the ceiling; against the wall were two wings to the central composition, each about six feet wide and as high as the middle compartment. The surfaces of the last-named canvases were divided into Gothic arches to enshrine figures of poets of classic fame, treated statuesquely; below were quatrefoil recesses, in which the names of other celebrities were displayed on medallions."—W. Holman Hunt: *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 1905, i. p. 123.

A first sketch in line for the main composition, dated "Rome, '45," is in the collection of Mr. C. Fairfax Murray.

A sketch in colour was begun in Rome in 1845, retouched in 1851 and again in 1853. It was exhibited in the Exhibition of Madox Brown's Works, held at No. 191 Piccadilly, in 1865 (No. 45), by Mr. John Marshall. It is a triptych, and is reproduced in Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, i. 124.

Another sketch in colour was begun in Rome in 1845, and finished in 1851. It was in the T. E. Plint sale, March 7, 1862 (No. 59).

The large original picture was begun in Rome in 1845, recommenced in 1846, and finished in 1851, when it was exhibited at the Royal Academy (No. 380). It was also exhibited at Paris in 1855 (No. 746), at Liverpool in 1858, and at 191 Piccadilly in 1865 (No. 1). It was sold to the National Gallery of New South Wales in 1876, and is now entitled "Chaucer reading his Poems before John of Gaunt" (No. 95). In 1882 it was in danger of destruction by fire, but "having been hung in another building, it thus escaped the general holocaust."[1]

The reduced version in the National Gallery of British Art (Plate XXIX.) varies only slightly from the large picture at Sydney.

Purchased at the Laurence W. Hodson sale, in 1906 (No. 141), for £262, 10s.

XLIII

Alfred Stevens

(1817–1875)

Alfred Stevens was born at Blandford, in Dorsetshire, on December 30, 1817.[2] His

[1] For some interesting details on this subject see Hueffer, *op. cit.*, p. 359.

[2] He was baptized under the name of "*Alfred*, son of George and Susan Stev*a*ns" (*sic*), on January 28, 1818.

PLATE XXX

No. 2063. FORD MADOX BROWN

"Chaucer at the Court of Edward III"

Face p. 128.

father "found occupation in such house painting as was required by the townspeople and neighbouring gentry, and in decoration,

The exact date of his birth has never been published till now.

The solution of many difficulties has very kindly been communicated to me by Mr. James Gamble, who was an intimate friend of Stevens, and possesses a number of excellent drawings by him. Mr. Gamble's son was named after Stevens, who in 1874, as the boy's godfather, presented him with a christening cup. This cup, which Mr. Gamble, senior, still treasures, bears the initials "G.A.S.G." (*i.e.* George Alfred Stevens Gamble). Mr. Gamble, who has in his possession several letters from Stevens, all of which are signed "*Alfred* Stevens," expressed his surprise at the first initial, adding that he was unaware that he had more than one Christian name. This incident, which took place a year before the famous sculptor's death, was mentioned by Mr. Gamble to his friends, including Mr. Pegler, who evidently made a mental note of it. Mr. Pegler, who was Stevens's executor, was responsible for giving his name as "*Alfred George* Stevens" in the burial certificate, and he may have communicated the announcement of the death to the *Times*, in which it appeared on May 4, 1875, as "*Alfred George* Stevens." The *Academy*, the *Art Journal*, and the *Builder* apparently followed suit. It was Mr. Pegler, in all probability, who wrote the obituary notice of "*Alfred George* Stevens" which appeared in the *Hampshire Independent* of May 8, 1875. The death certificate, which, together with several other documents, is reproduced in Appendix A (p. 148), refers to "*George Alfred* Stevens." Mr. Gamble, who made the gun-metal tablet for the gravestone in Highgate Cemetery, took care that it bore the *correct* name, "*Alfred* Stevens," the date of birth being recorded as December 30, 1817.

The recently published *Borough Guide to Blandford*, for a copy of which I have to thank Rev. A. C. Almack, Vicar

sign painting, and heraldic work."[1] The great promise of this future painter, sculptor, designer, architect, and mechanician so early impressed his fellow-townsmen that steps were taken in 1833 to place him under a suitable master. To this early date belongs the "Portrait of a Clergyman" now in the National

of Blandford St. Mary, states that "he was born in 1817," and contains a reproduction of a tablet quite lately placed on the house in Salisbury Street, "honoured as the birthplace of this great and unappreciated genius," to this effect :—

"ALFRED STEVENS,
SCULPTOR, PAINTER, ARCHITECT.
BORN AT BLANDFORD, JANY 1817.
DIED IN LONDON, MAY 1875."

There can be no question but that the month of his birth is here incorrectly given. The fact that he was *baptized* in the month of *January* (in 1818) has evidently led to his *birth* being inaccurately set forth on the tablet as above.

The *Fifth Report of the Council of the School of Design* for the year 1845–6 states that Mr. *Alfred* Stevens was then teaching "drawing, painting, ornament, geometrical drawing, and modelling."

The *Report of a Special Committee of the Council of the Government School of Design appointed Nov.* 3, 1846, *to consider and report upon the State and Management of the School*, contains the evidence of Mr. *Alfred* Stevens (p. 85).

Stevens seems to have invariably signed his name "*Alfred* Stevens."

The Diploma of the Regia Accademia Raffaelle of Urbino, which was awarded to Stevens on April 4, 1873, gives his name as "*Alfredo* Stevens, Scultore ed Architetto." It is now in the possession of Mr. Gamble.

[1] Hugh H. Stannus : *Alfred Stevens and his Work*, 1891.

Gallery of British Art (No. 2028), a pen-and-ink drawing which is said to represent the Hon. and Rev. Samuel Best, who was Rector of Blandford St. Mary, and a friend and staunch supporter of the youthful artist. Astonishing as it may seem to-day, overtures were made to Sir Edwin Landseer to take Stevens as a pupil, but, as he exacted a premium of £500, the matter fell through.[1] The Rev. S. Best, however, succeeded in collecting a sum of £60, which enabled Stevens to set out for Italy.

He arrived at Naples in October 1833, and remained in Italy nine years, spending most of his time in Naples, Rome, and Florence. During the years he was working at the Florentine Academy his independence of academic restraint gradually asserted itself. In 1839 he visited Milan and Venice, and in the following year he was in Bologna and Rome. It was at this time that Stevens painted the "Portrait of Morris Moore," which is now in the National Gallery of British Art (No. 2132). In Rome he was employed by Thorwaldsen (1770–1844), who, on discovering his genius, gave him numerous commissions. In 1842 and 1843 Stevens resided in Blandford. In 1844

[1] Landseer had already acquired a considerable reputation by his "Highland Music" of 1830, his "Low Life—High Life" of 1831, and "Pets" of 1832.

he determined to come up to London, and in October 1845 obtained an appointment in the Government School of Design at Somerset House. He resigned two years later.[1] Among his works of the next few years must be mentioned the bronze doors which he designed for the Geological Museum.[2] In 1847 he worked at Deysbrook, and in 1855 he decorated the house of Don Christobal de Murietta. In February 1850 he entered into the employment of Messrs. H. E. Hoole & Co., of Sheffield, for whom he designed stoves and metal-work which formed a special feature in applied art at the Great Exhibition of 1851.

The principal work of Stevens's life was, of course, the monument erected in St. Paul's Cathedral to the memory of the Duke of Wellington. His model, which is now in the Victoria and Albert Museum, was one of eighty-three sent in during the summer of 1857, but he only received the sixth premium. However, "in an evil hour for his happiness, but a most happy one for his artistic fame," he was in September 1858 authorised to proceed with his scheme for the Wellington Monument, which occupied some of his time during

[1] See a "Biographical Note on Alfred Stevens," by Mr. Edward F. Strange, in the *Burlington Magazine*, Feb. 1909.

[2] His design for these doors was rejected by the Hanging Committee of the Royal Academy in 1852.

the last seventeen years of his life. Although the sum of money voted by Parliament was preposterously inadequate, Stevens had, under very great difficulties and in spite of harsh criticism, practically completed it when he died.[1]

About 1856 he was introduced by Morris Moore to Mr. Robert S. Holford, by whom he was commissioned to decorate Dorchester House, Park Lane, and, although the first designs for the mantelpieces were prepared in 1860, they were not completed until 1873. From September 1859 until January 1860 he was again in Italy. In 1862 he was commissioned to prepare a design for a mosaic for one of the trianguloid spaces between the dome arches of St. Paul's Cathedral, and produced the *Isaiah* cartoon (No. 1846). Members of the Royal Academy endeavoured to persuade Stevens to put his name down as a candidate for election.[2] The only Academy which had the honour to number Stevens among its members was the Regia Accademia Raffaelle of Urbino.[3] Stevens, who has not extravagantly been described as "the English Michelangelo," died at 9 Eton

[1] See Sir W. Armstrong's *Alfred Stevens*, 1881.

[2] Mr. Gamble informs me that Stevens was willing to do so, but endeavoured to make the condition that he should be elected to full membership without first becoming an Associate.

[3] "Notes on Alfred Stevens," by J. Morris-Moore, in the *Art Journal*, 1903, pp. 340–344.

Villas, Haverstock Hill, on Saturday the 1st of May, 1875, having long been in a delicate state of health.[1] He left "neither wife, nor children, nor riches, but the name of one of the greatest decorative artists insanely devoted to his art."[2] Thus passed away a man "quiet and unobtrusive in his ways, whose influence in classic art has been, and will continue to be, very strongly felt, and whose death we cannot speak of as less than a loss to the nation."[3] He was a man born out of due time, "a man who, in the wrong country, and in the wrong century, amid many discouragements, and with little help from public sympathy, carried to perfection a work left incomplete by the Italians of three hundred years before."[4] Indeed, but for the annual reclamations in the House of Commons, produced by his extreme tardiness in performing his task on the Wellington Monument, the public "would hardly have known that a man so unobtrusive was one of the ablest of the Englishmen who devoted themselves to design."[5]

[1] The details given in his death certificate as to the cause of his death seem to entirely disprove the allegation that he did not die a natural death.

[2] The *Times*, May 4, 1875.

[3] The *Builder*, May 8, 1875. [4] Sir Walter Armstrong.

[5] The *Athenæum*, May 8, 1875. See also D. S. MacColl: *Nineteenth-Century Art*, 1902, pp. 115–118.

PLATE XXXI

No. 1922. ALFRED STEVENS

"Judith"

Face p. 135.

No. 1922. Room III. Plate XXXI.

Judith.

Judith is seen almost in profile to the right, looking upwards, and clasping with both her hands the hilt of a two-handled sword which rests on her right shoulder.

Wood. 9 in. h. × 7 in. w. (0.229 × 0.178).

Exhibited at Burlington House (Old Masters) 1888 (No. 4), under the wrong title of "Joan of Arc"! It was also incorrectly stated to have been lent by Sir F. Leighton, R.A.!

"In colour he could make harmonies in all keys, from the delicate Correggio-like tints of the 'Judith' to his designs for St. Paul's."—Stannus: *Alfred Stevens*, p. 33.

Purchased from Mr. Hugh Stannus in 1903, together with No. 1923, for £115.

XLIV

No. 1923. Room III. Plate XXXII.

King Alfred and his Mother.

The Queen, with smiling eyes and half-open lips, turns her head to the left. She speaks to the young prince, who gazes up into his mother's face as he points with his left hand to the large book on her lap. In the back-

ground to the left an attendant, wearing a green tunic, leans forward to look at the passage indicated.

Wood, circular, 1 ft. 1½ in. (0.342) in diameter.

Six sheets of Studies for this picture are in this Gallery (Nos. 2184–89), and hang in Room V.

Purchased from Mr. Hugh Stannus in 1903, together with No. 1922, for £115.

XLV

No. 1957. Room V.

The Angel announcing the Birth of Our Lord to the Shepherds.

The Angel, surrounded by clouds of glory, appears in the centre of the composition, his right hand pointing heavenwards, and his left stretched out in fellowship towards the shepherds, who are grouped on either side, worshipping or shading their eyes from the light.

On card, in the form of a lunette, 9½ in. h. × 3 ft. 4 in. w. (0.241 × 1.016).

A lunette design for Christ Church, Cosway Street, Lisson Grove, but never executed.[1]

Purchased from Mr. Reuben Townroe, in 1905, together with No. 1958, for £15, 15s.

[1] The church for which the design was made is generally said to be St. George's, Hanover Square.

XLVI

No. 1958. Room XI.

Study for a Standing Female Figure.

A red chalk drawing of a woman ascending an incline, her right hand pointing upwards.

On paper, 1 ft. $2\frac{1}{2}$ in. h. × 10 in. w. (0.368 × 0.254).

A Study for a figure on the cove of the ceiling of the dining-room at Dorchester House.

Purchased from Mr. Reuben Townroe, in 1905, together with No. 1957, for £15, 15s.

XLVII TO XCVI

Nos. 2003–2052. West Corridor.

One hundred and sixteen Sketches and Studies, thirty Studies and three Prints.[1]

Purchased in London from Mr. H. Stannus in 1905 for £120.

[1] For the titles of these sketches see pp. xxx.–xxxv. For full details see the *Official Catalogue of the National Gallery of British Art*, 1908.

XCVII to CXIV

Nos. 2165–2197. Room V.

Thirty-three Sheets of Studies.[1]

Purchased from Mr. W. W. Bagshawe in 1907 for £87, 2s.

CXV

Paul Falconer Poole

(1810–1879)

Paul Falconer Poole was born at Bristol in 1810. In the National Competition for historical designs exhibited in Westminster Hall in 1847, he gained a prize of £300 for his "Edward the Third's Generosity to the Burgesses of Calais." In the previous year he had been elected an Associate of the Royal Academy, and he attained to full membership in 1860. His "Vision of Ezekiel" in the National Gallery of British Art (No 1091) was exhibited in 1875, and was selected for

[1] For the titles of these studies see pp. xxxiv and xxxv. For full details see the *Official Catalogue of the National Gallery of British Art.*

PLATE XXXII

No. 1923. ALFRED STEVENS

"King Alfred and his Mother"

Text p. 128.

the Gallery from a bequest made by the artist at his death on Dec. 22, 1879. The original sketch (No. 2314) for this picture is described below. A selection of Poole's pictures was exhibited at Burlington House (Old Masters) in 1884.

No. 2314. West Corridor.

The Vision of Ezekiel.

"And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire.

"Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man."—Ezekiel i. 4, 5.

Canvas. 1 ft. 8⅞ in. h. × 2 ft. 5½ in. w. (0.531 × 0.749).

This is the first sketch for the large picture (No. 1091), but the two compositions differ in many details.

Purchased from Mr. W. Foot in 1908 for £7, 10s.

CXVI

Arthur Hughes

(*Living Artist*)

Mr. Arthur Hughes was born in 1830. Although he was never an actual member of the Pre-Raphaelite Brotherhood, he was intimately associated with Millais, Rossetti, and Morris, and may be considered a disciple.[1] He exhibited a "Musidora" at the Royal Academy as early as 1849, his "April Love" being shown seven years later. Between 1849 and 1908 he contributed sixty-eight works to the Royal Academy. In 1860 he designed eight wood-cuts for William Allingham's "Day and Night Songs." He has also illustrated Lord Tennyson's "Enoch Arden" (1866), Christina Rossetti's "Speaking Likenesses" (1874), and Lilia Scott Macdonald's "Babies' Classics" (1904).

No. 2476. Room III.

April Love.

"Love that hath us in the net,
Can he pass, and we forget?
Many suns arise and set,
Many a chance the years beget.
Love the gift is Love the debt.
Even so.

---

[1] Percy H. Bate: *The English Pre-Raphaelite Painters*, 1899, pp. 71–72.

"Love is hurt with jar and fret,
Love is made a vague regret;
Eyes with idle tears are wet,
Idle habit links us yet
What is Love? for we forget.
Ah, no! no!"
—*Tennyson.*

It is the season of sunshine and showers. The lilac is wet with rain, and the lovers' cheeks are wet with tears, after some lovers' quarrel.

Signed and dated "ARTHUR HUGHES 1856."

Canvas. 2 ft. 11 in. h. × 1 ft. 7½ in. w. (0.889 × 0.495).

Sold by the painter to William Morris.

Formerly in the collection of Mr. Henry Boddington.

Exhibited at the Royal Academy, 1856 (No. 578).

Exhibited at the Whitechapel Art Gallery, 1905 (No. 465).

Exhibited at the Leicester Galleries, 1909.

"Exquisite in every way: lovely in colour, most subtle in the quivering expression of the lips, and the sweetness of the tender face, shaken, like a leaf by winds upon its dew, and hesitating back into peace."—*Ruskin on Pictures*, 1902 Edition, vol. ii., *Academy Notes*, p. 60.

Purchased from Messrs. Ernest Brown and Phillips in 1909 for £350.

LIST OF THE PICTURES OF THE LEWIS BEQUEST

In the Order in which they have been Purchased.

Date.	No.	Œuvre.	Plate.	Room.	Painter.	Title.	Provenance.	Price. £	s.	d.
1863[1]	677	36	Front.	Dublin.	Sir M. A. Shee.	Portrait of Lewis as "The Marquis," in "The Midnight Hour."	T. D. Lewis Bequest.	...		
1875	925	29	XXI.	N.G. XX.	Gainsborough.	Wood Scene, Village of Cornard, Suffolk.	J. Watts Russell Sale.	1207	10	0
1875	926	33	XXIII.	N.G. XX.	Crome.	A Windmill, on Mousehold Heath, near Norwich.	Tennant Sale.	231	0	0
1876	1021	15	XI.	N.G. X.	Hals.	Portrait of a Woman.	F. A. Keogh.	105	0	0
1878	1036	11	VIII.	N.G. XI.	Flemish School.	A Man's Portrait.	W. Fuller-Maitland.	350	0	0
1878	1040	40	XXVIII.	N.G.B.A. IV.	Müller.	Landscape, a River Scene.	,,	300	0	0
1878	1042	13	...	N.G. XI.	C. van Hemessen.	Portrait of a Man.	J. C. Wallace.	60	0	0
1878	1147	1	I.	N.G. II.	A. Lorenzetti.	Heads of Four Nuns.	Lombardi.	45	0	0
1882	1133	6	IV.	N.G. VI.	L. Signorelli.	The Nativity.	Bardini.	1200	0	0

1883	1141	7	V.	N.G. VII.	Antonello da Messina.	Portrait of a Young Man.	Molfini.	1040 0 0
1885	1192	8	...	N.G. IX.	Tiepolo.	Design for an Altar-piece.	Beckett-Denison Sale.	162 15 0
1885	1193	9	VI.	N.G. IX.	,,	Design for an Altar-piece.	,,	
1885	1194	4	...	N.G. I.	Venusti.	Christ Driving out the Traders from the Temple.	,,	966 0 0
1885	1196	2	II.	N.G. III.	Tuscan School.	A Combat between Amor and Castitas.	F. A. Y. Brown.	500 0 0
1886	1208	32	...	N.G. XXI.	Opie.	Portrait of William Godwin the Author.	C. Campbell Feetum.	150 0 0
1886	1224	28	XX.	N.G. XIX.	Hudson.	Portrait of Samuel Scott, the Marine Painter.	R. T. Simpson.	65 0 0
1887	1227	4	...	N.G. III.	Venusti.	Virgin and Child, St. Joseph and St. John the Baptist.	Agnew.	452 0 0
1888	1247	19	XIV.	N.G. X.	N. Maes.	The Card Players.	Oxenbridge Sale.	[2]151 10 0
1889	1278	18	...	N.G. X.	H. Pot.	A Convivial Party.	Lake, Beaumont & Co.	200 0 0
1890	1306	34	XXIV.	N.G. XXI.	T. Barker of Bath.	Landscape, with Figures and Cattle.	Mrs. Briggs.	130 0 0
1891	1327	17	XIII.	N.G. X.	Jan van Goyen.	A Winter Scene.	P. and D. Colnaghi.	335 0 0
1891	1328	...	...	N.G. Stairs	Samuel Scott.	View of Westminster from the Thames.	,,	[3]15 5 4
1892	1374	27	XIX.	N.G. XIX.	Hogarth.	Portraits of Hogarth's Servants.	J. K. Wedderburn Sale.	162 15 0
							Carry forward . .	£7.828 15 4

[1] This picture was bequeathed in 1849, but only received by the Trustees of the National Gallery in 1863.
[2] Only part of £1375, 10s.
[3] The Wheeler Fund also contributed £54, 14s. 8d.

LIST OF THE PICTURES OF THE LEWIS BEQUEST—*Continued.*

Date.	No.	Œuvre.	Plate.	Room.	Painter.	Title.	Provenance.	Price.
								£ s. d.
							Brought forward.	7,828 15 4
1894	1416	10	VII.	N.G. VII.	F. Mazzola.	The Virgin and Child, with Two Saints.	C. Fairfax Murray.	120 0 0
1894	1427	14	X.	N.G. XV.	Baldung.	The Dead Christ.	Donaldson.	600 0 0
1894	1428	41	XXIX.	N.G.B.A. I.	"R. Hume Lancaster."	A View at Southampton.	P. and D. Colnaghi.	84 0 0
1895	1460	31	XXII.	N.G. XVIII.	Ibbetson.	Smugglers on the Irish Coast.	Dowdeswell.	120 0 0
1895	1467	35	...	N.G. XX.	Ladbrooke (ascr. to).	Landscape, with a View of Oxford.	Donaldson.	120 0 0
1896	1479	16	XII.	N.G. X.	Avercamp.	A Scene on the Ice.	St. Hensé.	89 5 0
1896	1480	30	...	N.G.; W.O.R.	G. Stuart.	Portrait of the Artist.	Hughes-Stanton.	150 0 0
1900	1694	3	III.	N.G. I.	Fra Bartolommeo.	The Virgin and Child, with the Infant St. John.	Landolfi.	810 14 6
1903	1918	20	...	N.G. X.	La Fargue.	The Market Place at The Hague.	Sclater-Booth.	300 0 0
1903	1922	43	XXXI.	N.G.B.A. III.	A. Stevens.	Judith.	Stannus.	115 0 0
1903	1923	44	XXXII.	N.G.B.A. III.	,,	King Alfred and His Mother.	,,	
1904	1939	21	XV.	N.G. VI.	French School.[1]	Virgin and Child, with Saints.	Agnew	94 10 0

1905	1957	46	...	N.G.B.A. V.	A. Stevens.	Angel Announcing Birth of Our Lord to Shepherds.	R. Townroe.	15 15 0
1905	1958	47	...	N.G.B.A. XI.	,,	Study for Standing Female Figure.	,,	
1905	1966	39	XXVII.	N.G.B.A. I.	Chambers.	Dutch East Indiamen Weighing their Anchors.	W. H. Bradley.	250 0 0
1905	1967	38	XXVI.	N.G.B.A. III.	Hurlstone.	A Scene from "Gil Blas."	Shepherd Bros.	75 0 0
1905	2003–52	48–97	...	N.G.B.A. Corr.	A. Stevens.	Sketches and Studies.	Stannus.	120 0 0
1906	2063	42	XXX.	N.G.B.A. III.	F. Madox Brown.	Chaucer at the Court of Edward III.	Hodson Sale.	262 10 0
1907	2129	22	XVI.	N.G. VI.	G. J. de St. Aubin.[1]	*Une Parade.*	Baring Sale	99 15 0
1907	2142	37	XXV.	N.G.B.A. I.	James Ward.	Gordale Scar.	R. W. Howes.	45 0 0
1907	2162	23	XVIII.	N.G. VI.	J. Ducreux.[1]	Portrait of the Artist.	Shepherd Bros.	250 0 0
1907	2163	12	...	N.G. XI.	Mabuse.	Portrait of a Young Lady as the Magdalene.	T. H. Mack.	30 0 0
1907	2165–97	98–115	...	N.G.B.A. V.	A. Stevens.	Studies.	W. W. Bagshawe.	87 2 0
1907	2217	24	...	N.G. XVII.	J. L. David.[1]	Portrait of Elisa Bonaparte, Grand Duchess of Tuscany.	Dr. Paoletti.	160 0 0
1908	2218	25	...	N.G. XVII.	J. A. D. Ingres (?).[1]	Madame Malibran.	,,	160 0 0
1908	2258	26	...	N.G. VI.	G. Michel.[1]	A Woodland Scene.	M. A. Foinard.	60 0 0
1909	2314	115	...	N.G.B.A. Corr.	Paul F. Poole.	Vision of Ezekiel. Sketch.	W. Foot.	7 10 0
1909	2476	116	...	N.G.B.A. III.	Arthur Hughes.	April Love.	E. Brown & Phillips.	350 0 0
							Total	12,404 16 10

[1] During the reconstruction of Rooms XVI. and XVII. these French pictures are temporarily hung on screens in the "Umbrian" Room.

APPENDICES

APPENDIX A

DOCUMENTS RELATING TO ALFRED STEVENS

I. *Certificate of Baptism*

148 Baptism Solemnized in the Parish of Blandford Forum, in the County of Dorset, in the year one thousand eight hundred and eighteen. (Page 42.)

When Baptized.	Child's Christian Name.	Parents' Names.		Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
		Christian.	Surname.			
1818 January 28th No. 333	Alfred, son of	George and Susan	Stevans (*sic*)	Blandford	Painter	W. S. Shirtcliffe, *Off. Min.*

II. *Death Certificate*

REGISTRATION DISTRICT HAMPSTEAD

1875. Deaths in the Sub-District of Hampstead in the County of Middlesex

No.	When and where Died.	Name and Surname.	Sex.	Age.	Rank or Profession.	Cause of Death.	Signature, Description, and Residence of Informant.	When Registered.	Signature of Registrar.
239	First May[1] 1875 9 Eton Villas, Haverstock Hill	George Alfred Stevens	Male	57 years	Sculptor	General debility. Dilatation of heart 2 years. Cardiac dyspepsia. Angina 3rd attack. Syncope ½ hour. Certd. by R. J. Smith, M.D.	Isabella Pymar. Present at Death. 9 Eton Villas, Haverstock Hill, Hampstead	Tenth May 1875	Willm. Paxon, *Registrar*

[1] The Catalogue of the Old Masters Exhibition of 1830, at which was exhibited a Collection of Drawings and Models by Stevens, says that he died on April 30, 1875.

III. *Copy of Burial Certificate*

Page 3827

Burials in the London Cemetery Company's North London or Kentish Town and Highgate Cemetery of St. James in Swain's Lane

150

In the Parish of St. Pancras, in the County of Middlesex, next Highgate, in the year 1875

Name.	Abode.	When Buried.	Age.	By whom the Ceremony was performed.
Alfred George Stevens No. 46615.	9 Eton Villas, Haverstock Hill	May 5, 1875	57 years	Arthur F. H. Scholefield, *Chaplain*

Copy of the Inscription on the Grave-stone in the Old Cemetery at Highgate[1]

IN
MEMORY
OF
ALFRED STEVENS
ARTIST AND SCULPTOR
BORN
AT BLANDFORD
DECEMBER 30TH 1817.
DIED
AT 9 ETON VILLAS
HAVERSTOCK HILL
MAY 1ST 1875.

THE MONUMENT
TO
WELLINGTON
IN ST. PAUL'S
CATHEDRAL
IS HIS WORK

---

[1] Grave No. 20670, Square 41.

APPENDIX B

COMPARATIVE TABLE OF ENGLISH AND FRENCH MEASUREMENTS

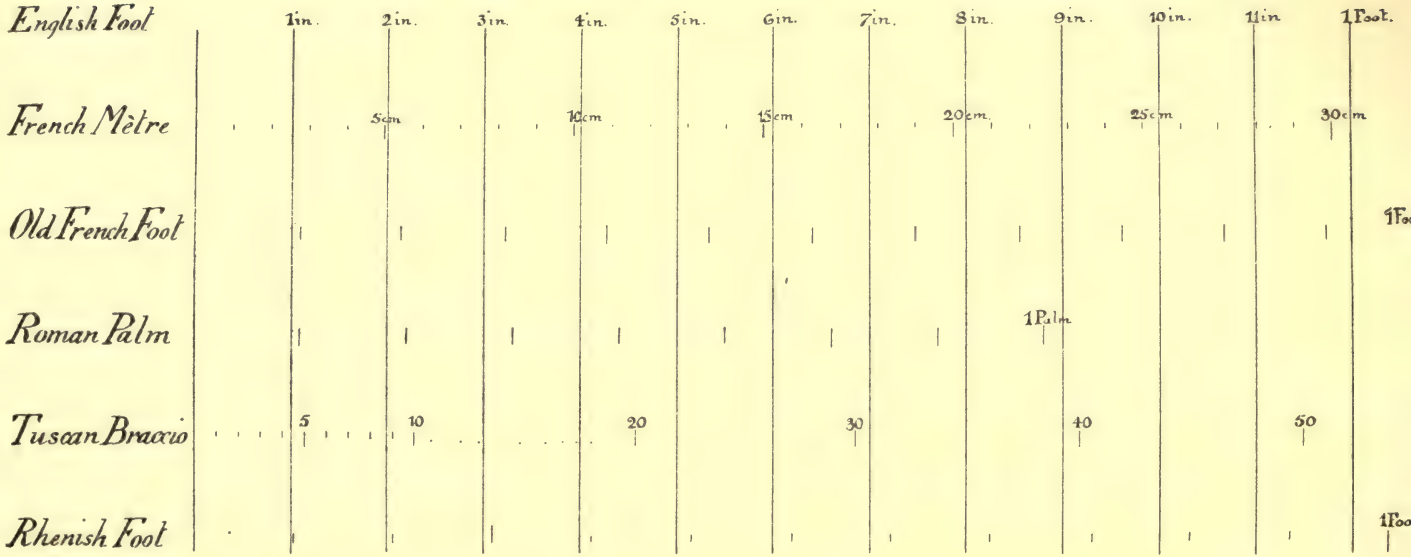
Ft.	Ins.	Metres.	Ft.	Ins.	Metres.	Ft.	Ins.	Metres.
0	1	0.025	1	0¾	0.323	2	0½	0.622
0	1¼	0.031	1	1	0.330	2	0¾	0.628
0	1½	0.037	1	1¼	0.336	2	1	0.635
0	1¾	0.044	1	1½	0.342	2	1¼	0.641
0	2	0.051	1	1¾	0.349	2	1½	0.647
0	2¼	0.057	1	2	0.356	2	1¾	0.654
0	2½	0.063	1	2¼	0.362	2	2	0.661
0	2¾	0.07	1	2½	0.368	2	2¼	0.667
0	3	0.076	1	2¾	0.375	2	2½	0.673
0	3¼	0.082	1	3	0.381	2	2¾	0.680
0	3½	0.086	1	3¼	0.387	2	3	0.686
0	3¾	0.093	1	3½	0.393	2	3¼	0.692
0	4	0.102	1	3¾	0.400	2	3½	0.698
0	4¼	0.109	1	4	0.407	2	3¾	0.705
0	4½	0.115	1	4¼	0.413	2	4	0.712
0	4¾	0.121	1	4½	0.419	2	4¼	0.718
0	5	0.127	1	4¾	0.426	2	4½	0.724
0	5¼	0.133	1	5	0.432	2	4¾	0.731
0	5½	0.139	1	5¼	0.438	2	5	0.737
0	5¾	0.146	1	5½	0.444	2	5¼	0.743
0	6	0.152	1	5¾	0.451	2	5½	0.749
0	6¼	0.158	1	6	0.457	2	5¾	0.756
0	6½	0.164	1	6¼	0.463	2	6	0.762
0	6¾	0.171	1	6½	0.469	2	6¼	0.768
0	7	0.178	1	6¾	0.476	2	6½	0.774
0	7¼	0.184	1	7	0.483	2	6¾	0.781
0	7½	0.19	1	7¼	0.489	2	7	0.788
0	7¾	0.197	1	7½	0.495	2	7¼	0.794
0	8	0.203	1	7¾	0.502	2	7½	0.800
0	8¼	0.209	1	8	0.508	2	7¾	0.806
0	8½	0.215	1	8¼	0.514	2	8	0.813
0	8¾	0.222	1	8½	0.52	2	8¼	0.819
0	9	0.229	1	8¾	0.527	2	8½	0.825
0	9¼	0.235	1	9	0.534	2	8¾	0.832
0	9½	0.241	1	9¼	0.54	2	9	0.839
0	9¾	0.248	1	9½	0.546	2	9¼	0.845
0	10	0.254	1	9¾	0.553	2	9½	0.851
0	10¼	0.26	1	10	0.559	2	9¾	0.858
0	10½	0.266	1	10¼	0.565	2	10	0.864
0	10¾	0.273	1	10½	0.571	2	10¼	0.87
0	11	0.279	1	10¾	0.578	2	10½	0.876
0	11¼	0.285	1	11	0.584	2	10¾	0.883
0	11½	0.291	1	11¼	0.59	2	11	0.889
0	11¾	0.298	1	11½	0.596	2	11¼	0.895
1	0	0.305	1	11¾	0.603	2	11½	0.901
1	0¼	0.311	2	0	0.610	2	11¾	0.908
1	0½	0.317	2	0¼	0.616	3	0	0.914

APPENDIX B—(*Continued*).

Ft.	Ins.	Metres.	Ft.	Ins.	Metres.	Ft.	Ins.	Metres.
3	0¼	0.920	4	1¼	1.250	5	10	1.778
3	0½	0.926	4	1½	1.256	5	11	1.803
3	0¾	0.933	4	1¾	1.262	6	0	1.829
3	1	0.939	4	2	1.27	6	1	1.854
3	1¼	0.945	4	2¼	1.276	6	2	1.880
3	1½	0.951	4	2½	1.282	6	3	1.905
3	1¾	0.958	4	2¾	1.289	6	4	1.931
3	2	0.965	4	3	1.295	6	5	1.956
3	2¼	0.971	4	3¼	1.301	6	6	1.981
3	2½	0.977	4	3½	1.306	6	7	2.006
3	2¾	0.984	4	3¾	1.313	6	8	2.032
3	3	0.990	4	4	1.321	6	9	2.057
3	3¼	0.996	4	4¼	1.327	6	10	2.083
3	3½	1.002	4	4½	1.333	6	11	2.108
3	3¾	1.008	4	4¾	1.339	7	0	2.134
3	4	1.016	4	5	1.346	7	1	2.159
3	4¼	1.022	4	5¼	1.352	7	2	2.184
3	4½	1.028	4	5½	1.358	7	3	2.209
3	4¾	1.035	4	5¾	1.365	7	4	2.234
3	5	1.041	4	6	1.371	7	5	2.259
3	5¼	1.046	4	6¼	1.377	7	6	2.286
3	5½	1.052	4	6½	1.383	7	7	2.311
3	5¾	1.059	4	6¾	1.389	7	8	2.336
3	6	1.066	4	7	1.397	7	9	2.362
3	6¼	1.072	4	7¼	1.403	7	10	2.387
3	6½	1.079	4	7½	1.409	7	11	2.412
3	6¾	1.086	4	7¾	1.416	8	0	2.438
3	7	1.092	4	8	1.422	8	6	2.590
3	7¼	1.099	4	8¼	1.428	9	0	2.743
3	7½	1.104	4	8½	1.442	9	6	2.895
3	7¾	1.111	4	9	1.448	10	0	3.047
3	8	1.117	4	9¼	1.454	10	6	3.199
3	8¼	1.123	4	9½	1.46	11	0	3.351
3	8½	1.129	4	9¾	1.466	11	6	3.503
3	8¾	1.136	4	10	1.473	12	0	3.655
3	9	1.143	4	10¼	1.479	12	6	3.807
3	9¼	1.149	4	10½	1.485	13	0	3.959
3	9½	1.155	4	10¾	1.492	13	6	4.111
3	9¾	1.161	4	11	1.498	14	0	4.263
3	10	1.168	4	11¼	1.504	14	6	4.415
3	10¼	1.174	4	11½	1.510	15	0	4.572
3	10½	1.180	4	11¾	1.517	15	6	4.724
3	10¾	1.186	5	0	1.524	16	0	4.876
3	11	1.193	5	1	1.549	16	6	5.028
3	11¼	1.199	5	2	1.575	17	0	5.181
3	11½	1.205	5	3	1.600	17	6	5.333
3	11¾	1.212	5	4	1.626	18	0	5.486
4	0	1.219	5	5	1.651	18	6	5.638
4	0¼	1.225	5	6	1.676	19	0	5.790
4	0½	1.231	5	7	1.702	19	6	5.942
4	0¾	1.238	5	8	1.727	20	0	6.094
4	1	1.244	5	9	1.753			

APPENDIX C

Comparative Table of English and Foreign Measures[1]



[1] Reduced to half-scale.

APPENDIX D

TABLES SHOWING THE RELATIVE IMPORTANCE OF THE NATIONAL GALLERY

THE following Tables are compiled to show the relative importance of the National Gallery to other Public Galleries, and to some of the leading Private Collections in the world, *so far as Italian Art is concerned.*

The author takes this opportunity of expressing his great indebtedness to Mr. Bernhard Berenson for permitting the full use of his *Central Italian Painters of the Renaissance*, his *Florentine Painters of the Renaissance*, his *North Italian Painters of the Renaissance*, and his *Venetian Painters of the Renaissance*, for this purpose. Without Mr. Berenson's data it would have been exceedingly difficult to compile reliable lists of authentic Italian pictures; it would have been useless to merely add up the totals or Italian pictures as given in the official catalogues of the public galleries of Europe and America. It would, moreover, have been impossible to find out the contents of the American private collections, or at least those which Mr. Berenson has so far published.

The latest reprints of the four above mentioned works have, of course, been consulted. The lists contained in the most recent edition of the *Central*

Italian Painters have been considerably extended by Mr. Berenson since the previous edition of last year. On the other hand, the lists given in the *Venetian Painters* (a new issue of which is, it appears, to be published shortly) are not quite up to date.

In the case of a few of the artists of the School of Siena much labour has been expended by Mr. Berenson upon their somewhat unimportant productions; but, putting on one side their interest for the exacting specialist, the net result is apt to blur our perspective of the rank that is to be accorded these painters among the hosts of artists to whom Italy had given birth by the end of the sixteenth century. The thoroughness of Mr. Berenson's research and personal examination has thrown into prominent relief such relatively inferior painters as Sano di Pietro, Giovanni di Paolo, and Paolo di Giovanni Fei, who are represented in the Siena Gallery alone by forty-nine, thirty-one, and nineteen pictures respectively—in all ninety-nine out of a total of two hundred and seventy-five Central Italian paintings possessed by that Gallery, and accepted by Mr. Berenson as authentic. This large number far exceeds the total of pictures of any one Italian School in any single Gallery; second place is apparently occupied by the Brera with its one hundred and fifty-seven paintings of the North Italian Schools, and third place by Perugia with its one hundred and forty-eight Central Italians. Each of these museums is, however, seen to be only a "one school" Gallery, if its other Italian pictures are examined. Thus the Siena Gallery can boast only two Venetians, the Brera two Florentines, and

the Perugia Pinacoteca no Venetians, no North Italians, and only two Florentines.

While the Siena Gallery, which is characterised by quantity rather than quality, contains three hundred and three Italian paintings of all schools, and is thus enabled to head the list of European Galleries, second place is occupied by the National Gallery, with its two hundred and seventy-six Italian panels and canvases.

It is a noteworthy fact that if the 1908 reprint of the *Central Painters* had been followed, instead of the most recent one in which so much care has been lavished on the minor men, a more trustworthy conspectus of general excellence would have given us the National Gallery first, with Berlin second, Milan third, the Uffizi fourth, the Louvre fifth, and Siena only sixth.

Table A shows the number of authentic Italian pictures, arranged in alphabetical order and according to schools, in the leading Public Galleries and Private Collections of (*a*) Europe, and (*b*) the United States.

Table B shows the relative positions occupied by the leading Public Galleries, arranged according to the totals of authentic Italian pictures they contain, and indicating their *Quantitative* Order of Precedence.

Table C sets forth a short summary of the prominent Private Collections of a few of the principal cities of Europe and the United States. A thoroughly exhaustive list of the pictures in private possession in England cannot here be even attempted, but, with the object of indicating the wealth of artistic treasure in private hands outside the metropolitan area, the Collection of Sir Frederick Cook at Richmond has

been selected. It will be found to contain fifty-eight Italian pictures, or a larger number than is to be found, according to Mr. Berenson's books, in any Private Collection in America.

In contradistinction to Table B, Table D has been compiled to show the relative positions of the leading Public Galleries as regards the Greater of the Italian Masters of the thirteenth, fourteenth, fifteenth, and sixteenth centuries. It, therefore, indicates the *Qualitative* Order of Precedence of those galleries. Giotto is, of course, almost entirely unrepresented in Picture Galleries, as also is Masaccio. In adding up these lists each picture which bears a separate number and each panel of a dismembered altarpiece has been treated as a separate picture; thus the "Procession to Calvary" in the collection of the Earl of Plymouth, and the "St. Francis and St. Anthony of Padua" in the Dulwich College Gallery, which originally formed part of the predella of Raphael's "Colonna Altarpiece," the centre panel and lunette of which are now lent by Mr. J. Pierpont Morgan to the National Gallery, have had to be considered as separate pictures, and added up as such. Statues, drawings, and other works of art have had to be omitted.

It will, perhaps, be urged that Pisanello is hardly entitled to be included in a list of the principal Italian Masters, but as two of his four easel pictures are in the National Gallery, it is advisable that attention should be paid to that important fact. Perugino, of course, deserves a place in such a list, but his name has purposely been omitted from Table D, because the large number of his paintings (thirty-three in all) in the Perugia Pinacoteca gives

that Gallery undue prominence, as, in addition to Perugino's works, it numbers among its masterpieces only one picture by Piero dei Franceschi and one by Fra Angelico. Crivelli's pictures are undoubtedly one of the features of the National Gallery, which, according to Mr. Berenson, does not possess a single thoroughly authenticated "autograph" work by Giorgione, Leonardo da Vinci, Giotto, or Masaccio. The only indisputably genuine Giorgione in England seems to be the "Shepherd Boy" at Hampton Court, which is shown in Table D to contain at least twenty good Italian pictures.

Table E includes the names of upwards of two hundred Italian Artists arranged in alphabetical order, and showing how they are represented in fourteen of the public galleries included in Table B.

Mr. Berenson would be the last person to regard his lists as exhaustive, but in years to come, when they have been considerably extended and the names and works of other artists are included, the probability is that the proportion between masterpieces and third-rate paintings will be much the same as it is now.

Space does not admit of an inquiry into the position occupied by the National Gallery in regard to its masterpieces painted in other countries, but there can be little doubt that it is as rich in pictures of the Netherlandish, German, Full Flemish, Late Dutch, Spanish, and even French Schools, taken together, as the National Collections of other countries, although the Berlin Gallery, the Louvre, and the Prado naturally possess better German, French, and Spanish paintings respectively.

TABLE A

Showing the number of Authentic Italian Pictures, arranged in Alphabetical Order, and according to Schools, in the leading PUBLIC GALLERIES *and* PRIVATE COLLECTIONS *of (a) Europe and (b) the United States.*

Place.	Central Italian.		Florentine.		North Italian.		Venetian.		Total Public Galleries.	Total Private Collections.
	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.		
Berlin	52	15	71	16	74	28	68	11	265	70
Bologna [1]	6	...	5	...	26	...	3	...	40	...
Buda-Pesth	36	...	10	...	40	...	37	...	123	...
Dresden	14	...	14	...	40	...	56	...	124	...
Florence—Pitti . . .	18	...	43	...	20	...	28	...	109	...
,, Uffizi . . .	33	...	140	...	33	...	34	...	240	...
,, Academy . .	13	...	103	...	...	...	...	...	116	...
Hampton Court . . .	...	...	...	...	23	...	38	...	61	...
London—National Gallery .	50	...	59	...	90	...	77	...	276	...
,, Victoria and Albert Museum . .	12	...	4	...	...	...	1	...	17	...
,, Wallace Collection	3	...	2	...	6	...	24	...	35	...
,, Private Collections	...	85	...	76	...	144	...	180	...	485

Madrid—Prado	7	...	4	...	14	...	35	...	60	...
Milan—Brera	21	...	2	...	157	...	53	...	233	...
Munich	16	...	25	...	14	...	22	...	77	...
Naples	14	...	8	...	33	...	14	...	69	...
Paris—Louvre	55	...	54	...	53	...	64	...	226	...
,, Private Collections	...	32	...	35	...	39	...	19	...	125
Perugia—Pinacoteca	148	...	2	...	...	...	...	...	150	...
Richmond, Surrey—Sir Frederick Cook	...	15	...	9	...	23	...	11	...	58
Rome — Vatican, including Pinacoteca, Museo Cristiano, and Lateran Museum (all now united)	80	...	12	...	5	...	4	...	101	...
Rome—Borghese	11	...	20	...	35	...	25	...	91	...
St. Petersburg—Hermitage	5	...	7	...	14	...	2	...	28	...
Siena	275	...	11	...	15	...	2	...	303	...
Turin	11	...	12	...	47	...	7	...	77	...
Vienna—Imperial Gallery	9	...	14	...	40	...	128	...	191	...
,, Academy	1	...	1	...	5	...	13	...	20	...

[1] The Private Collections in only a few cities are here referred to.

TABLE A—*continued: (b) the United States*

Place.	Central Italian.		Florentine.		North Italian.		Venetian.		Total Public Galleries.	Total Private Collections.
	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.	Public Galleries.	Private Collections.		
BALTIMORE—										
H. Walters	...	...	...	...	...	6	...	...	...	6
BOSTON—										
Museum	9	...	...	...	1	...	3	...	13	...
J. T. Coolidge, jun.	...	1	...	...	...	...	...	...	...	1
Mrs. J. L. Gardner	...	12	...	11	...	4	...	6	...	33
Mrs H. Higginson	...	1	...	...	...	...	...	...	...	1
J. M. Longyear	...	...	...	...	...	2	...	...	...	2
C. B. Perkins	...	1	...	...	...	...	...	...	...	1
T. O. Richardson	...	...	...	...	...	1	...	...	...	1
J. Quincy-Shaw	...	...	...	...	...	...	...	3	...	3
BROOKLYN—										
Art Institute	1	...	...	...	...	...	...	...	1	...
CAMBRIDGE—										
Fogg Museum	5	...	3	...	2	...	...	...	10	...
Prof. C. G. Norton	...	...	...	...	...	...	...	4	...	4
CHICAGO—										
M. Ryerson	...	1	...	1	...	...	...	...	...	2
CLEVELAND—										
Holden	...	2	...	4	...	7	...	...	...	13
DETROIT—										
Museum	1	...	1	...	1	...	...	...	3	...
ENGLEWOOD—										
D. F. Platt	...	10	...	2	...	3	...	...	...	15

NEWHAVEN—										
Jarves Collection	17	...	19	...	2	...	...	...	38	...
Judge Bronson	...	...	...	...	...	1	...	...	...	1
NEWPORT—										
T. M. Davis	...	3	...	1	...	8	...	3	...	15
NEW YORK—										
Metropolitan Museum	3	...	6	...	3	...	6	...	18	...
Historical Society	...	...	...	...	4	...	4	...	8	...
Andrew Carnegie	...	...	...	...	...	1	...	...	...	1
Mrs. Gould	...	...	...	1	...	...	...	...	...	1
Havemeyer Collection	...	...	...	1	...	...	...	...	...	1
J. A. Holzer	...	...	...	...	...	1	...	...	...	1
James Collection	...	...	...	1	...	...	...	...	...	1
Stanley Mortimer	...	...	...	1	...	...	...	...	...	1
J. Stillman	...	...	...	...	...	3	...	...	...	3
R. Stuyvesant	...	...	...	1	...	1	...	...	...	2
S. Untermeyer	...	...	...	1	...	...	...	...	...	1
G. L. Winthrop	...	...	...	...	...	1	...	...	...	1
Yerkes Collection	...	...	...	...	...	1	...	...	...	1
PHILADELPHIA—										
Academy of Fine Arts	...	...	...	...	1	...	...	...	1	...
Memorial Hall	...	...	...	...	1	...	...	...	1	...
J. G. Johnson	...	12	...	16	...	12	...	...	...	40
Widener	...	1	...	4	...	2	...	...	...	7
WASHINGTON—										
Fischer	...	...	...	1	...	...	...	...	...	1
Johnson	...	...	...	...	...	1	...	...	...	1
Senator Lodge[1]	...	...	...	...	...	1	...	...	...	1
	36	44	29	46	15	56	13	16	93	162

Total in Public Galleries in United States = 93
Total in Private Collections in United States = 162

Gross Total in United States = 255

[1] There are, of course, other Collections besides these in America, but their contents have not yet been published in any detail by Mr. Berenson.

TABLE B

TABLE OF LEADING PUBLIC GALLERIES, *Arranged according to the* TOTALS OF AUTHENTIC ITALIAN PICTURES WHICH THEY CONTAIN.

QUANTITATIVE TABLE OF PRECEDENCE.

Order.	Place.	Total No. of Italian Pictures.	Total No. of Italian Artists Represented.
1*	Siena, Belle Arti	303	39
2*	London, National Gallery	276	129
3*	Berlin, Kaiser Friedrich Museum	265	128
4*	Florence, Uffizi	240	95
5*	Milan, Brera	233	73
6*	Paris, Louvre	226	106
7*	Vienna, Imperial Gallery	191	61
8*	Perugia, Pinacoteca	150	20
9*	Venice, Academy	137	41
10*	Dresden	124	57
11*	Buda-Pesth	123	73
12*	Florence, Pitti	109	67
13*	Vatican (including Vatican Pinacoteca, Museo Cristiano, and Lateran Museum)	101	40
14	Rome, Borghese	91	47
15	Munich	77	51
16	Turin	77	38
17	Naples	69	47
18	Madrid, Prado	60	19
19*	Hampton Court	61	26
20	Venice, Correr	44	20
21	Bologna	40	25
22	St. Petersburg, Hermitage	28	21
23	Vienna, Academy	20	17
	United States.		
24	Newhaven, Jarves Collection	38	27
25	New York, Metropolitan Museum	18	12
26	,, ,, Historical Society	8	7
27	All other Public Galleries in U.S.A.	29	55

* The names of the Italian artists and the total number of their works represented in Fourteen of the Galleries included in this Table are shown in Table E (pp. 168–176) of this Appendix.

TABLE C

TABLE OF LEADING PRIVATE COLLECTIONS, *Arranged according to the* TOTALS OF AUTHENTIC ITALIAN PICTURES WHICH THEY CONTAIN.

Order.	Place.	Total No. of Italian Pictures.
1	All the Private Collections of London . .	485
2	,, ,, ,, Paris . . .	125
3	,, ,, ,, Berlin . . .	70
4	The Private Collection of Sir Frederick Cook at Richmond, Surrey	58
	U.S.A.	
	All the Private Collections of America . .	162
	The Collection of Mr. John G. Johnson, Philadelphia	40
	The Collection of Mrs. J. L. Gardner, Boston .	33
	All Private Collections in New York . .	14

TABLE D.—*Indicating the* TOTAL NUMBER OF WORKS *by how they are represented in* (*a*) *the* CHIEF EUROPEAN (*c*) *the* PRIVATE COLLECTIONS *of the*

QUALITATIVE TABLE

PLACE.	Fra Angelico.	Antonello da Messina.	Gentile Bellini.	Giovanni Bellini.	Botticelli.	Correggio.	Crivelli.	Giorgione.	Giotto.	Leonardo da Vinci.
Total Number given in N.G. Catalogue.	2	4	1	10	6	3	8	2	...	1
1. National Gallery .	1	4	3	4	5	3	8	...	...	...
2. Florence, Uffizi . .	6	...	...	1	11	3	...	3	...	1
3. Paris, Louvre . .	3	1	...	...	2	2	1	1	...	4
4. Berlin	5	3	...	2	2	...	2	1	...	...
5. Venice Academy .	...	1	4	7	...	...	1	1	...	...
6. Madrid.	...	...	...	...	...	2	...	1	...	...
7. Vienna	...	...	...	...	...	2	...	1	...	...
8. Milan, Brera . . .	...	...	1	3	...	1	5	...	...	...
9. Dresden	2	1	...	...	1	4	...	1	...	...
10. Florence, Pitti . .	...	...	...	...	...	...	...	...	...	...
11. Hampton Court . .	...	...	...	...	...	2	...	1	...	...
12. Munich	...	...	...	...	...	...	...	...	1	...
13. Vatican	...	...	...	...	4	...	1	...	1	1
14. Naples	...	...	...	1	...	2	...	...	...	...
15. Rome, Borghese .	...	...	...	...	...	1	...	1	...	...
16. Buda-Pesth . . .	...	...	1	...	...	...	1	1	...	...
17. St. Petersburg . .	...	...	...	...	1	...	...	...	...	...
18. Turin	...	...	...	1	...	...	...	...	...	...
19. Perugia	1	...	...	...	...	...	...	...	...	...
20. Siena	...	...	...	...	...	...	...	...	...	...
London Priv. Coll. .	1	...	1	1	3	5	10	...	...	...
U.S.A. ,, ,, .	1	...	...	1	1	1	...	1	1	...
TOTAL . . .	20	10	10	21	30	28	29	13	3	6
In Churches and Public and Private Collections not enumerated above	97	9	5	21	17	23	20	4	32	2
GRAND TOTAL .	117	19	15	42	47	51	49	17	35	8

[1] There are, of course, rather more than 158 genuine
the total number so far

TWENTY-TWO *of the* PRINCIPAL ITALIAN MASTERS, *and showing* GALLERIES, (*b*) *the* PRIVATE COLLECTIONS *of* LONDON, UNITED STATES, *and* (*d*) EVERYWHERE ELSE.

OF PRECEDENCE.

Fra Filippo Lippi.	Lorenzo Lotto.	Andrea Mantegna.	Masaccio.	Michelangelo.	Piero dei Franceschi.	Pisanello.	Raphael.	Signorelli.	Tintoretto.	Titian.	P. Veronese.	TOTAL.	Works by Artists of lesser importance.	Total No. of Paintings (*see* Table B).	
4	4	5	...	2	4	2	6	5	3	7	10	...	...	...	...
3	4	4	...	1	3	2	4	2	3	5	2	61	215	276	1
1	1	2	...	1	2	...	...	3	6	7	2	50	190	240	2
1	3	5	...	...	...	1	4	2	3	14	3	50	176	226	3
4	5	2	4	...	...	...	4	4	5	3	...	46	219	265	4
..	...	1	...	...	1	...	...	...	18	4	3	41	96	137	5
...	2	1	...	...	...	...	3	...	7	23	2	41	19	60	6
...	3	1	...	...	...	...	1	...	13	11	1	33	158	191	7
...	4	3	...	...	1	...	1	3	3	2	1	28	205	233	8
...	1	1	...	...	...	...	1	...	3	8	5	28	96	124	9
1	...	1	...	...	...	...	10	1	4	10	1	28	81	109	10
...	2	9	...	...	...	...	...	...	5	2	1	22	39	61	11
2	1	1	...	...	...	...	3	1	...	5	...	14	63	77	12
...	...	...	...	...	...	...	5	...	...	1	...	13	88	101	13
...	2	2	1	...	...	...	1	...	...	2	...	11	58	69	14
...	2	...	...	...	...	...	2	...	...	3	1	10	81	91	15
...	1	...	...	...	...	...	2	...	1	...	...	7	116	123	16
...	...	...	...	...	...	...	4	...	...	...	...	5	23	28	17
...	...	1	...	...	...	...	...	...	1	...	...	3	74	77	18
...	...	...	...	...	1	...	...	...	...	...	...	2	148	150	19
...	...	...	...	...	...	...	...	...	...	...	...	0	303	303	20
...	3	2	...	...	...	...	6	5	15	6	1	59	...	...	...
...	...	1	1	...	2	...	1	2	4	2	...	19	...	...	...
12	34	37	6	2	10	3	52	23	91	108	23	...	...	...	...
28	68	29	13	4	15	3	47	61	164	50	25	..	..	...	...
40	102	66	19	6	25	6	99	84	255	158[1]	48	...	...	...	...

works by Titian now known to exist. That is, however, published by Mr. Berenson.

TABLE E

TABLE OF UPWARDS OF TWO HUNDRED ITALIAN ARTISTS IN ALPHABETICAL ORDER SHOWING HOW THEY ARE REPRESENTED IN FOURTEEN OF THE PUBLIC GALLERIES INCLUDED IN TABLE B (p. 164).

[C, F, N, *and* V *denote the Central Italian, Florentine, North Italian, and Venetian Schools, in one of which each Artist is included.*]

Name.	School.	Siena.	National Gallery.	Berlin.	Uffizi.	Brera.	Louvre.	Vienna.	Perugia.	Venice Academy.	Dresden.	Buda-Pesth.	Pitti.	Vatican.	Hampton Court.
		1	2	3	4	5	6	7	8	9	10	11	12	13	19
Albertinelli	F	2	...	...	2	...	1	...	...	...	...	...	1	...	...
Alegretto Nuzi	C	...	...	3	...	...	...	...	...	...	...	...	...	2	...
Altichieri	N	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Alunno di Domenico	F	...	...	...	2	...	2	...	...	...	2	...	...	...	...
Ambrogio da Predis	N	...	4	...	...	...	...	1	...	...	...	...	...	...	...
"Amico di Sandro"	F	...	2	1	2	...	2	...	...	...	...	1	2	...	...
Andrea di Niccolò	C	4	...	...	...	...	...	...	...	...	...	...	...	...	...
Andrea del Sarto	F	...	1	2	7	...	2	3	...	...	...	...	12	...	...
Angelico, Fra	F	...	1	5	6	...	3	...	1	...	2	...	...	...	...
Anguissola	N	1	1	...	1	...	...	2	...	...	...	...	...	...	...
Antonello da Messina	V	...	4	3	...	...	1	...	...	1	1	...	...	...	...
Antoniazzo Romano	C	...	...	...	2	...	...	...	1	...	...	...	...	2	...
Aspertini	N	...	...	1	...	...	...	1	...	...	...	...	...	...	...

Bacchiacca	F	...	3	3	3	...	...	...	...	...	1	1	...	...	...
Badile	N	...	...	...	...	...	...	2	...	...	...	...	...	...	...
Baldovinetti	F	...	...	1	2	...	1	...	...	...	...	...	...	...	...
Balducci	C	10	...	1	...	...	2	...	...	...	1	...	...	...	...
Barbari, Jacopo di	V	...	...	1	...	...	...	1	...	...	...	...	1	...	...
Bartolo di Maestro Fredi	C	12	...	2	...	1	1	...	2	...	...	2	...	3	...
Bartolommeo, Fra	F	...	1	1	5	...	3	3	...	...	...	...	6	2	...
Bartolommeo della Gatta	C	...	...	...	...	...	...	...	...	...	...	1	...	1	...
Bartolommeo Veneto	V	...	1	...	1	...	1	...	...	...	1	...	...	...	...
Basaiti	V	...	1	4	...	...	...	1	...	5	...	2	...	...	...
Bassano, Jacopo	V	...	3	...	1	...	3	19	...	3	3	1	...	...	9
Beccafumi	C	9	1	...	1	...	...	...	...	...	...	...	1	...	...
Beccaruzzi	V	...	...	...	1	...	...	4	...	2	1	3	...	...	...
Bellini, Gentile	V	...	3	...	...	1	...	...	...	4	...	1	...	...	...
——, Giovanni	V	...	4	2	1	3	...	...	...	7	...	...	...	...	...
——, Jacopo	V	...	...	...	...	...	...	...	...	1	...	...	...	...	...
Benozzo Gozzoli	F	...	1	2	1	1	1	1	1	...	...	...	...	2	...
Benvenuto di Giovanni	C	3	1	...	...	...	...	...	1	...	...	1	...	2	...
Bernardino di Mariotto	C	...	...	1	...	...	...	...	6	...	...	1	...	1	...
Bertucci	C	...	4	2	...	...	...	...	...	...	...	1	...	...	...
Bianchi[1]	N	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Bissolo	V	...	...	1	...	1	...	2	...	4	...	...	...	...	1
Boccaccino	N	...	...	...	...	...	...	...	...	1	...	...	1	...	...
Boccaccino, Pseudo-	N	...	...	2	...	2	...	1	...	3	...	1	...	...	...
Boccatis	C	...	...	...	...	...	...	...	6	...	...	1	...	...	...
Boltraffio	N	...	1	2	1	2	1	...	...	...	...	...	...	...	...
Bonfigli, Benedetto	C	...	1	...	...	...	...	...	...	...	...	...	...	...	...
Bonifazio Veronese[2]	V	...	1	...	...	1	1	3	...	3	1	...	4	...	1
Bonsignori	V	...	1	1	...	2	...	...	...	...	...	...	...	...	...
Bordone, P.	V	2	2	2	1	6	2	4	...	2	3	...	1	...	1
Borgognone	N	...	5	2	...	10	3	...	...	...	...	1	...	...	...

[1] Bianchi is represented in the Wallace Collection.

[2] There is only one artist of that name.

TABLE E—*Continued.*

Name.	School.	Siena.	National Gallery.	Berlin.	Uffizi.	Brera.	Louvre.	Vienna.	Perugia.	Venice Academy.	Dresden.	Buda-Pesth.	Pitti.	Vatican.	Hampton Court.
		1	2	3	4	5	6	7	8	9	10	11	12	13	19
Botticelli[1]	F	...	5	2	11	...	2	...	...	...	1	...	...	4	...
Botticini, F.	F	...	2	2	1	...	1	...	...	...	...	...	1	...	...
Bramantino	N	...	...	...	...	5	...	...	...	...	...	5	...	...	...
Brescianino	C	2	...	2	2	...	...	...	...	...	...	...	...	...	...
Bronzino (Angelo Allori)	F	...	2	3	20	1	2	2	...	...	...	2	3	...	...
Brusasorci	N	...	...	...	1	1	1	...	...	...	...	2	...	...	...
Bugiardini	F	...	1	3	3	...	1	1	...	...	...	1	1	...	...
Butinone	N	...	...	1	...	2	...	...	...	...	...	...	...	...	...
Calisto da Lodi	N	...	...	...	...	6	1	1	...	...	1	1	...	...	...
Campi, Giulio	N	...	...	...	2	3	...	...	...	...	...	1	1	...	...
Canaletto (Antonio Canale)	V	...	2	...	1	...	1	...	...	...	4	...	...	...	1
Caporali, Bartolommeo	C	...	...	1	1	...	...	...	6	...	...	...	...	...	...
Caprioli, D.	V	...	...	3	...	...	...	1	...	...	...	...	...	...	...
Cariani	V	...	2	2	...	...	3	4	...	4	...	1	...	1	2
Carli, Raffaelle di	F	...	...	...	4	...	1	...	...	1	1	...	...	...	...
Caroto, Francesco	N	...	...	1	1	...	1	...	...	1	1	1	1	...	...
Caroto, Giovanni	N	...	...	...	...	...	...	...	...	...	...	1	...	...	...
Carpaccio	V	...	1	2	1	3	1	1	...	13	...	...	...	...	...
Castagno, A. del	F	...	1	...	1	...	...	...	...	...	...	...	...	...	...
Catena	V	...	5	3	...	...	1	1	...	...	2	3	...	...	...

Cavazzola (Morando)	N	...	2	...	1	...	...	...	...	...	1	1	...	...	...
Cesare Magni	N	...	...	1	...	1	...	...	...	...	...	...	...	...	...
Cesare da Cesto	N	...	...	...	...	1	1	2	...	...	...	...	...	...	...
Cima	V	...	5	4	...	7	1	1	...	6	2	...	...	...	...
Cimabue	...	...	...	...	...	...	1	...	...	...	...	...	...	...	...
Civerchio	N	...	...	...	...	3	...	...	...	...	...	11	...	...	...
Conti, B. de'	N	...	...	6	1	2	1	...	...	...	...	1	...	...	...
Correggio	N	...	3	...	3	1	2	2	...	...	4	...	...	...	2
Cossa, F.	N	...	1	1	...	1	...	...	...	...	1	...	...	...	...
Costa, L.	N	...	2	4	1	1	2	...	...	...	...	1	1	...	2
Cozzarelli	C	8	...	...	...	1	...	...	...	...	...	2	...	1	...
Credi, Lorenzo di	F	...	2	3	10	...	2	...	...	...	3	...	...	..	...
Crivelli, C.	V	...	8	2	...	5	1	...	...	1	...	1	...	1	...
Deffendente Ferrari	N	...	2	1	...	1	1	...	...	...	...	...	...	...	...
Domenico di Bartolo	C	1	...	...	...	...	...	...	1	...	...	...	...	...	...
Dossi, Dosso	N	...	1	1	1	3	...	1	...	...	8	...	4	...	4
Duccio	C	6	4	1	...	...	...	...	1	...	...	1	...	...	...
Ercole Grandi	N	...	1	...	...	...	...	...	...	...	...	1	...	...	...
Ercole Roberti	N	...	2	3	...	1	1	...	...	...	2	...	...	...	...
Eusebio di San Giorgio	C	...	1	1	...	...	...	...	6	...	...	1	...	...	...
Farinati	N	...	...	2	1	...	1	6	...	1	...	3	...	...	...
Fei, Paolo di Giovanni	C	19	...	1	...	...	1	...	...	...	...	...	...	4	...
Fiorenzo di Lorenzo	C	...	...	1	...	...	1	...	21	...	...	2	1	...	...
Foppa	N	...	1	2	...	3	...	...	...	...	...	...	...	...	...
Francesco di Giorgio	C	11	1	...	...	...	1	...	...	...	...	...	...	...	...
Francia	N	...	3	2	1	1	2	1	...	...	2	1	...	...	1
Franciabigio	F	...	1	3	4	...	1	2	...	...	1	...	2	...	...
Fungai	C	7	4	...	...	...	...	...	...	...	...	1	...	...	...

[1] C, F, N, and V denote the Central Italian, Florentine, North Italian, and Venetian Schools, in one of which each Artist is included.

TABLE E—*Continued.*

Name.	School.	Siena.	National Gallery.	Berlin.	Uffizi.	Brera.	Louvre.	Vienna.	Perugia.	Venice Academy.	Dresden.	Buda-Pesth.	Pitti.	Vatican.	Hampton Court.
		1	2	3	4	5	6	7	8	9	10	11	12	13	19
Garbo, Raffaelino del[1]	F	...	...	3	...	...	...	...	...	...	1	...	...	...	...
Garofalo	N	...	4	2	1	4	3	...	...	1	7	...	...	1	...
Gaudenzio Ferrari	N	...	1	1	...	17	1	...	...	...	...	...	...	...	...
Genga, G.	C	5	2	1	1	1	...	...	...	...	1	...	1	...	...
Gentile da Fabriano	C	...	...	1	1	...	1	1	...	...	...	...	...	2	...
Ghirlandaio, Dom.	F	...	1	...	4	...	2	...	...	...	...	...	...	...	...
Ghirlandaio, Ridolfo	F	...	1	1	2	...	1	...	...	...	...	1	2	...	...
Gianpietrino	N	...	...	2	...	3	...	...	...	...	...	1	1	...	1
Giolfino	N	...	1	2	...	...	...	...	...	...	...	...	...	...	...
Giorgione	V	...	...	1	3	...	1	1	...	1	1	1	...	...	1
Giotto	F	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Giovanni Francesco da Rimini	C	...	1	...	...	...	1	...	3	...	...	...	...	1	...
Giovanni di Paolo	C	31	...	3	1	...	2	...	...	...	1	1	...	8	...
Giovenone	N	...	1	...	...	...	...	...	...	...	...	1	...	...	...
Girolamo da Carpi	N	2	...	...	...	...	...	...	...	...	6	...	2	...	...
Girolamo dai Libri	N	...	2	1	...	...	...	...	...	...	...	...	...	...	...
Girolamo di Benvenuto	C	10	...	2	...	...	1	...	...	...	1	...	...	...	...
Girolamo di Giovanni da Camerino	C	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Giulio Romano	C	...	1	...	1	...	10	1	...	...	2	1	...	...	...
Granacci, F.	F	...	...	5	4	...	...	...	...	...	...	2	1	...	...
Guardi	V	...	2	4	...	...	7	...	...	...	...	12	...	...	...

Lanini, B.	N	...	1	...	...	6	...	...	...	...	...	...	...	...	...
Leonardo da Vinci	F	...	...	...	1	...	4	...	...	...	...	...	...	1	...
Liberale da Verona	N	...	2	2	...	1	...	...	...	...	...	1	...	...	...
Licinio, B.	V	...	1	1	2	...	...	1	...	3	1	1	...	...	2
Lippi, Filippino	F	...	2	4	4	...	...	...	...	...	...	...	1	...	...
Lippi, Fra Filippo	F	...	3	4	1	...	1	...	...	...	...	...	1	...	...
Longhi, Pietro	V	...	3	...	...	...	...	...	...	7	1	...	...	...	2
Lorenzetti, Ambrogio	C	5	1	...	...	...	...	...	...	...	...	1	...	...	...
Lorenzetti, Pietro	C	15	...	2	2	...	...	...	...	...	...	...	...	2	...
Lorenzo Monaco	F	1	3	1	5	...	1	...	...	...	...	...	...	2	...
Lorenzo Salimbeni[2]	C	...	...	...	...	...	...	...	...	...	...	...	...	1	...
Lorenzo da San Severino II.	C	...	1	...	...	...	...	...	...	...	...	...	...	2	...
Lotto, Lorenzo	V	...	4	5	1	4	3	3	...	...	1	1	...	...	2
Luini, B.	N	...	1	...	1	40	6	2	...	...	...	2	...	...	1
Macrino d'Alba	N	...	...	1	...	...	...	...	...	...	...	...	...	...	...
Mainardi, B.	F	...	1	4	1	...	1	...	...	...	1	...	...	...	...
Manni, G.	C	...	1	...	...	...	4	...	6	...	...	...	...	...	...
Mantegna, Andrea	N	...	4	2	2	3	5	1	...	1	1	...	1	...	9
Masaccio	F	...	...	4	...	...	...	...	...	...	...	...	...	...	...
Masolino	F	...	...	...	...	...	...	...	...	...	...	...	...	2	...
Matteo di Giovanni	C	7	3	1	...	...	1	...	...	...	...	...	...	2	...
Matteo da Gualdo	C	...	...	...	...	...	...	...	1	...	1	...	...	...	...
Mazzolino	N	...	3	4	4	...	2	1	...	...	1	...	1	...	...
Memmi, Lippo	C	1	...	2	1	...	1	...	...	...	...	...	...	1	...
Melozzo da Forlì	C	...	...	...	2	...	...	...	...	...	...	...	...	1	...
Mezzastris, P. A.	C	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Michelangelo Buonarroti	F	...	1	...	1	...	...	...	...	...	...	...	...	...	...
Michele da Verona	N	...	3	1	...	1	...	...	...	...	...	...	...	...	...
Montagna, B.	V	...	...	1	...	1	2	...	...	2	...	...	...	...	...
Moretto	N	...	8	1	...	3	2	1	...	2	...	3	...	1	...

[1] C, F, N, and V denote the Central Italian, Florentine, North Italian, and Venetian Schools, in one of which each Artist is included.
[2] Also known as Lorenzo da San Severino the Elder.

TABLE E—*Continued.*

Name.	School.	Siena.	National Gallery.	Berlin.	Uffizi.	Brera.	Louvre.	Vienna.	Perugia.	Venice Academy.	Dresden.	Buda-pesth.	Pitti.	Vatican.	Hampton Court.
		1	2	3	4	5	6	7	8	9	10	11	12	13	19
Morone, Domenico[1]	N	...	2	1	...	...	...	...	...	...	...	...	...	...	...
Morone, Francesco	N	...	1	2	...	1	...	...	...	...	...	...	...	...	...
Moroni, G. B.	N	2	7	3	4	5	1	2	...	...	...	3	3	...	...
Nelli, Ottaviano	C	...	...	...	...	...	...	...	...	...	...	...	...	1	...
Neroccio di Landi	C	6	...	1	1	...	...	...	...	...	...	...	...	...	...
Niccolò da Foligno	C	...	1	...	...	1	1	...	1	...	...	1	...	2	...
Oggiono, Marco d'	N	...	1	2	...	12	3	...	...	...	...	...	...	...	1
Orcagna, The	F	...	9	...	3	...	...	...	...	...	...	1	...	...	...
Ortolano	N	...	1	...	...	1	1	...	...	...	...	...	...	...	...
Pacchia, G. del	C	3	1	2	...	...	1	...	...	...	1	3	...	...	...
Pacchiarotto	C	6	1	...	...	...	...	...	...	...	...	...	...	...	...
Palma Vecchio	V	...	1	3	1	2	1	11	...	3	5	1	...	...	2
Palmezzano	C	...	1	5	1	3	1	1	...	...	...	1	...	3	...
Parenzano	N	...	...	2	...	...	1	...	...	...	...	...	...	...	...
Parmigianino	N	...	1	...	3	...	...	6	...	...	3	...	1	...	2
Perugino	C	...	4	...	6	...	7	4	33	...	...	...	3	3	...
Peruzzi	C	1	1	...	...	...	...	...	...	...	1	...	...	...	...
Pesellino	F	...	...	1	...	...	1	...	...	...	...	...	...	...	...
Piazza, The	N	...	1	...	...	...	...	...	...	...	..	...	...	...	...

Pier Francesco Fiorentino	F	14	1	1	1	...	...	...	...	...	...	1	...	...	...
Piero dei Franceschi	C	...	3	...	2	1	...	...	1	1	...	...	...	...	...
Piero di Cosimo	F	...	2	2	7	3	...	...	...	...	1	...	1	...	...
Pietro di Domenico	C	3	...	...	...	...	...	...	...	...	...	...	...	...	...
Pintoricchio	C	2	3	1	...	...	1	...	2	...	1	...	...	3	...
Piombo, S. del	V	...	3	3	2	...	2	1	...	1	...	1	2	...	...
Pisanello	N	...	2	...	...	...	1	...	...	...	...	...	...	...	...
Polidoro Lanzani	V	...	...	3	...	...	4	4	...	...	4	2	3	...	1
Pollaiuolo, A. and P.	F	...	2	2	10	1	...	...	...	...	...	...	...	...	...
Pontormo	F	...	1	1	7	...	2	3	...	...	...	...	5	...	...
Pordenone	V	...	...	...	...	...	...	...	...	4	...	...	...	...	...
Previtali[2]	V	...	2	2	...	2	...	1	...	...	1	1	...	...	...
Raphael	C	...	4	4	...	1	4	1	...	...	1	2	10	5	...
Rocco Marconi	V	...	1	2	...	...	...	...	...	3	1	1	...	...	...
Romanino	N	...	2	2	1	1	...	...	...	1	...	2	...	...	...
Rondinelli	V	...	...	1	2	2	1	...	...	...	...	...	...	...	...
Rosselli, Cosimo	F	...	1	3	5	...	1	...	...	...	...	...	...	...	...
Rosso Fiorentino	F	1	...	...	2	...	2	...	...	1	...	...	2	...	...
Sano di Pietro	C	49	...	...	...	...	5	...	...	...	3	2	...	13	...
Santi, Giovanni	C	...	1	2	...	...	...	...	...	...	...	...	...	1	...
Sassetta	C	6	1	3	...	...	...	...	...	...	...	1	...	4	...
Savoldo	V	...	1	2	1	1	1	2	...	1	...	...	...	...	2
Schiavone, A. (Meldolla)	V	...	...	4	1	...	2	19	...	4	2	1	2	...	3
Schiavone, Gregorio	N	...	2	1	...	...	...	...	...	...	...	...	...	...	...
Sellajo, Jacopo del	F	...	1	4	4	...	3	...	...	...	...	1	1	...	...
Signorelli, L.	C	...	2	4	3	3	2	...	...	...	...	...	1	...	...
Simone Martini	C	...	...	1	1	...	1	...	...	...	...	...	...	1	...
Sodoma	N	12	3	1	2	1	...	1	...	...	...	1	1	...	...
Solario	N	...	2	1	...	3	4	1	...	...	...	...	...	...	...
Spagna, Lo	C	...	1	1	...	...	5	...	...	...	...	...	1	2	...

[1] C, F, N, and V denote the Central Italian, Florentine, North Italian, and Venetian Schools, in one of which each Artist is included.
[2] Previtali and Cordelle Agii are now admitted to be one and the same man.

TABLE E—*Continued.*

Name.	School.	Siena.	National Gallery.	Berlin.	Uffizi.	Brera.	Louvre.	Vienna.	Perugia.	Venice Academy.	Dresden.	Buda-Pesth.	Pitti.	Vatican.	Hampton Court.
		1	2	3	4	5	6	7	8	9	10	11	12	13	19
Squarcione[1]	N	...	...	1	...	...	...	...	...	...	...	...	...	...	...
Taddeo di Bartolo	C	14	...	...	...	...	1	...	6	...	...	3	...	3	...
Tiepolo, G. B.	V	...	3	4	...	...	2	...	...	2	...	3	...	...	...
Tintoretto	V	...	3	5	6	3	3	13	...	18	3	1	4	...	5
Titian[2]	V	...	5	3	7	2	14	11	...	4	8	...	10	1	2
Torbido	N	...	...	...	...	2	...	...	...	...	...	...	...	...	...
Treviso (Younger), Girolamo da	V	...	1	...	...	...	...	1	...	...	1	...	...	...	...
Tura, Cosimo	N	...	3	3	1	1	2	1	...	1	1	...	...	...	...
Uccello	F	...	2	...	1	...	2	...	...	...	...	...	...	...	...
Vaga, Pierino del	C	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Vanni, Andrea	C	5	...	1	...	...	...	...	...	...	...	...	...	...	...
Vecchietta	C	5	...	...	1	...	...	...	...	...	...	...	...	...	...
Veneziano, Domenico	F	...	3	1	1	...	...	...	...	...	...	...	...	...	...
Veronese, P.	V	...	2	...	2	1	3	1	...	3	5	...	1	...	1
Verrocchio, A. del	F	...	1	1	2	...	...	...	...	...	...	...	...	...	...
Vivarini, Alvise	V	...	1	2	...	1	1	1	...	6	...	...	...	...	...
Vivarini, Bartolommeo	V	...	1	...	...	...	1	1	...	3	...	...	...	...	...
Viti, Timoteo	N	...	...	1	...	3	...	...	...	...	...	...	...	...	...
Zaganelli	C	...	...	3	...	4	1	...	...	...	...	...	...	...	...
Zelotti, Battista	N	...	1	...	1	...	...	2	...	...	1	...	1	...	...
Zenale	N	...	...	...	...	...	1	...	...	...	...	...	...	...	...
Zevio, Stefano da	N	...	...	...	...	1	...	...	...	...	...	...	...	...	...
Zoppo, Marco	N	...	1	1	...	...	...	1	...	...	...	2	...	...	...

[1] C, F, N, and V denote the Central Italian, Florentine, North Italian, and Venetian Schools, in one of which each Artist is included.
[2] The Madrid Gallery contains twenty-three pictures by Titian.

APPENDIX E

TABLE A

TABLE OF ESTIMATES AND EXPENDITURE FROM 1882–3 TO 1906–7, AND ESTIMATES FROM 1907–8 TO 1909–10

Year.	Salaries and Wages.		Travelling.		Agency.		Purchase of Pictures.		Police.		Incidentals.		Uniforms.		Total.	
	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.
	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
1882–3	3,997	3,965	150	121	40	...	25,600	25,299[1]	2,641	2,651	1,450	1,712	...	...	33,878	33,749
1883–4	4,017	3,961	150	101	40	88	6,500	6,342	2,653	2,651	1,450	1,500	120	106	14,930	14,752
1884–5	4,022	3,979	150	16	40	19	91,720	91,876[2]	2,661	2,721	1,450	1,438	120	93	100,163	100,145
1885–6	4,027	4,111	50	6	40	...	443	400	2,854	2,800	1,450	1,443	100	80	8,964	8,842
1886–7	4,187	4,153	50	3	40	...	...	...	2,780	2,748	1,450	1,448	100	81	8,607	8,432
1887–8	4,459	4,294	50	4	40	8	676	776	2,809	2,937	1,450	1,450	100	97	9,584	9,564
1888–9	4,419	4,330	100	5	40	...	1,224	1,224	3,276	3,266	1,450	1,704	120	93	10,629	10,021
1889–90	4,401	4,372	40	100	20	...	5,000	5,000	3,476	3,396	1,450	1,519	100	94	14,487	14,481
1890–1	4,408	4,382	...	...	...	...	30,120	30,120[3]	3,476	3,364	1,470	1,602	120	119	39,594	39,588
1891–2	4,421	4,339	...	...	...	...	5,120	5,120	3,276	3,267	1,470	1,469	100	95	14,387	14,291
1892–3	4,409	4,366	...	...	...	...	5,120	5,120	3,678	3,579	1,270	1,368	100	95	14,577	14,528
1893–4	4,393	4,285	...	...	...	...	5,000	5,000	3,669	3,663	1,270	1,266	100	100	14,432	14,314
1894–5	4,379	4,260	...	...	...	...	10,000	10,000	3,669	3,651	1,200	1,197	120	114	19,368	19,220
1895–6	4,371	4,331	...	...	...	...	10,000	10,000	3,669	3,610	1,200	1,256	100	95	19,340	19,293

TABLE A—*Continued.*

Year.	Salaries and Wages.		Travelling.		Agency.		Purchase of Pictures.		Police.		Incidentals.		Uniforms.		Total.	
	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.	Estimate.	Expenditure.
	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
1896–7	4,381	4,439	...	...	...	...	5,000	5,000	3,655	3,665	1,200	1,112	100	93	14,336	14,309
1897–8	5,409	5,210	...	...	...	...	5,000	5,000	4,615	4,266	1,600	1,600	160	156	16,784	16,233
1898–9	5,819	5,462	...	...	...	...	17,500	17,500[4]	4,899	4,854	1,700	1,698	156	154	30,074	29,667
1899–0	5,838	5,589	...	...	...	...	...	...	5,255,	4,915	1,500	1,500	156	133	12,749	12,137
1900–1	5,903	5,773	...	...	...	...	5,700	5,700	5,640	5,622	1,500	1,496	231	182	18,974	18,774
1901–2	6,038	5,934	...	...	...	...	5,000	5,000	5,795	5,846	1,500	1,498	170	167	18,503	18,445
1902–3	6,113	6,080	...	...	...	...	5,000	5,000	5,877	5,876	1,400	1,191	210	182	18,600	18,329
1903–4	6,280	6,250	...	...	...	...	5,000	5,000	5,877	5,842	1,300	1,117	170	145	18,627	18,353
1904–5	6,343	6,030	...	...	...	...	5,000	[5]5,000[6]	5,892	5,846	1,300	1,104	130	123	18,665	18,103
1905–6	6,373	5,365	...	...	...	...	7,000	7,000	5,861	5,830	1,300	1,298	130	126	20,664	19,620
1906–7	6,402	6,232	...	...	...	...	5,000	5,000	5,861	5,830	1,300	1,418	175	166	18,738	18,647
1907–8	6,442	?	...	...	...	...	5,000[7]	?	5,861	?	1,600	?	130	?	19,033[10]	?
1908–9	6,333	?	...	...	...	...	12,500[8]	?	5,851	?	1,600	?	130	?	26,414[10]	?
1909–10	6,333	?	...	...	...	...	... [9]	?	5,962	?	1,400	?	130	?	13,825[10]	?
1882–3 to 1909–10	143,917	...	...	...	...	...	279,223	...	121,488	...	39,680	...	3578	...	588,926	...

NOTES TO TABLE A

[1] Including £21,042 paid for ten pictures purchased at the Hamilton Palace sale. Three others were also purchased out of the Clarke Fund.

[2] Including a special Parliamentary Grant of £70,000 and £17,500 paid for Raphael's "Ansidei Madonna" (No. 1171) and Van Dyck's "Portrait of Charles I." (No. 1172) from the Blenheim Palace Collection.

[3] Including a special Parliamentary Grant of £25,000 towards the sum of £55,000 paid for the "Ambassadors" (No. 1314), by Holbein, the "Portrait of Admiral Pulido Pareja," ascribed to Velazquez (No. 1315), and the "Portrait of an Italian Nobleman" (No. 1316), by Moroni, from the Longford Castle Collection.

[4] Including a special Government Grant of £12,500, together with £1550 out of the Grant for 1898–99, towards the sum of £15,050 paid for the "Portrait of a Burgomaster" (No. 1674) and the "Portrait of an Old Lady" (No. 1675), by Rembrandt, out of the Collection of Lord de Saumarez.

[5] This does not include the sum of £10,000 paid to the Marquis of Northampton for a "Portrait of a Lady" (No. 1937), by B. Van der Helst, and a "Portrait of his Father" (No. 1938), said to be by Albrecht Dürer.

[6] This does not include a Parliamentary Grant-in-Aid of £9000 towards the purchase for £30,000 of the Darnley "Titian."

[7] This does not include the sum of £25,000 paid out of the Grant-in-aid Account for Van Dyck's "Il Marchese G. B. Cattaneo" (No. 2127) and "La Marchese Cattaneo" (No. 2144).

[8] This is the special Government Grant of £12,500 made towards the purchase of the "Family Group" (No. 2285), by Frans Hals, on condition that the normal Annual Grant-in-Aid of £5000 should be suspended for the year 1919–10, and that the needed balance should be raised by private aid.

[9] This does not include the sum of £10,000 contributed by the Treasury in June 1909 towards the purchase for £72,000 of the "Portrait of Christina, Duchess of Milan," by Holbein, which was presented to the nation by the National Art-Collections Fund.

[10] Deduct Appropriation in Aid (Visitors' Fees for Admission on Students' Days and Proceeds of Sale of Catalogue): £1800 in 1907–8; £2000 in 1908–9; £2100 in 1909–10.

TABLE B

Showing the provision made in other Estimates for expenditure in connection with this Service during the last six years.

	1904–5	1905–6	1906–7	1907–8	1908–9	1909–10	Total.
	£	£	£	£	£	£	£
Buildings,[1] Furniture, Fuel and Light, &c., Class I. 9	4,470	3,930	6,130	10,900	19,270	47,600	92,300
Rates, Class I. 13	2,200	2,300	2,400	2,400	2,400	2,500	14,200
Stationery and Printing, Class II. 23 . .	150	125	100	200	600	200	1,375
Non-Effective, Class VI. 1	593	593	610	260	282	251	2,589
Post-Office, Telegraph, Revenue, Estimates, No. 3	74	74	76	74	73	73	444
	7,487	7,022	9,316	13,834	22,625	50,624	110,908

[1] The very large increase in the last four years under this head is caused by the extension of the National Gallery; four new Rooms are now being added on the west side of the building. A further increase under this head is probably caused by the necessary reconstruction of Rooms XII., XIII., XIV., XVI., and XVII. in the East Wing.

APPENDIX F

LIST OF TRUSTEES OF THE NATIONAL GALLERY

	Appointed.	Resigned.
Earl of Liverpool	July 2, 1824	.....
Earl of Ripon	,,	.....
Earl of Aberdeen	,,	.....
Lord Farnborough (Sir Charles Long)	,,	.....
Sir George Beaumont	,,	.....
Sir Thomas Lawrence, P.R.A.	,,	.....
Lord Dover (Hon. George Agar Ellis)	July 12, 1827	.....
Sir Robert Peel	,,	.....
Earl Grey	Oct. 25, 1831	.....
Lord Colborne	,,	.....
Sir Martin Archer Shee, P.R.A.	,,	.....
Marquess of Lansdowne	Mar. 11, 1834	.....
Samuel Rogers, Esq.	Apr. 4, 1834	.....
Duke of Sutherland	Feb. 26, 1835	.....
Lord Francis Egerton	,,	.....
Sir Charles Bagot	,,	.....
Thomas Spring Rice, Esq. (afterwards Lord Monteagle)	,,	.....
Alexander Baring, Esq. (afterwards Lord Ashburton)	,,	.....
Sir James R. G. Graham	Feb. 26, 1835	.....
William Wells, Esq.	,,	.....
Marquess of Northampton	1839	.....
Earl of Ellesmere	1847	.....
Lord John Russell	1847	.....
Lord Overstone	Aug. 13, 1850	1871
Lord Ashburton	,,	.....
William Russell, Esq.	,,	.....
Thomas Baring, Esq.	Oct. 25, 1850	Died Nov. 17, 1873
Sir Charles Lock Eastlake	Nov. 18, 1850[1]	.....
Sir A. H. Layard, G.C.B., D.C.L.	Feb. 13, 1866	Died July 5, 1894

[1] Sir Charles Eastlake did not act as Trustee from April 17 to July 31, 1854, and was appointed Director on July 2, 1855. The number of the Trustees was limited to six by the Treasury Minute of March 27, 1855.

APPENDIX F—(*Continued*).

* Member of the existing Board of Trustees, 1909.

	Appointed.	Resigned.
Sir William Henry Gregory, K.C.M.G.	Mar. 4, 1867	Mar. 6, 1892
Sir Walter C. James (afterwards Lord Northbourne)	Feb. 24, 1871	Feb. 4, 1893
Viscount Hardinge	Feb. 11, 1874	July 28, 1894
Earl of Dudley	Mar. 16, 1877	Mar. 1, 1884
Earl of Carlisle (then George Howard, Esq., M.P.)	Jan. 7, 1881	*
William Graham, Esq.	Mar. 1, 1884	July 1885
Sir Richard Wallace, Bart., K.C.B.	Oct. 30, 1884	July 28, 1890
Lord Savile, G.C.B.	Nov. 15, 1890	Nov. 28, 1896
Alfred C. de Rothschild, Esq., C.V.O.	May 30, 1892	*
John Postle Heseltine, Esq.	July 21, 1893	*
Marquess of Lansdowne, K.G.	Sept. 13, 1894	*
Sir C. Tennant, Bart.	Sept. 13, 1894	June 4, 1906
Earl Brownlow	June 15, 1897[1]	*
Sir Henry Tate, Bart.	June 15, 1897	Dec. 5, 1899
Sir J. Murray Scott, Bart., K.C.B.	June 15, 1897	*
Earl of Plymouth (then Lord Windsor)	Feb. 28, 1900	*
Sir T. D. Gibson-Carmichael	July 31, 1906	July 15, 1908
Lord Redesdale, G.C.V.O., K.C.B.	Nov. 19, 1908	*
Lord Ribblesdale[2]	Aug. 18, 1909	*
Sir Edgar Vincent	Aug. 18, 1909	*

[1] In consequence of the increased duties and responsibilities caused by the management and care of the National Gallery of British Art (which was opened to the public on August 16, 1897) being vested in the National Gallery Board, the Lords Commissioners of Her Majesty's Treasury were pleased, by their Minute dated June 5, 1897, to increase the number of Trustees from six to eight.

[2] The number of the Trustees was increased from eight to ten in August 1909.

APPENDIX G

LIST OF DIRECTORS OF THE NATIONAL GALLERY

Sir CHARLES L. EASTLAKE, *P.*R.A.

Appointed	July 2, 1855[1]
Reappointed	July 1, 1860
Reappointed	June 26, 1865
Died	Dec. 24, 1865

Mr. (afterwards Sir) WILLIAM BOXALL, R.A.

Appointed	Feb. 13, 1866
Reappointed	Feb. 13, 1871
Resigned	Feb. 20, 1874

Mr. (afterwards Sir) FREDERICK W. BURTON.

Appointed	Feb. 20, 1874
Reappointed	Feb. 20, 1879
Reappointed	Mar. 10, 1884
Reappointed	Mar. 10, 1889
Retired	Mar. 21, 1894

Mr. (afterwards Sir) E. J. POYNTER, *P.*R.A.

Appointed	May 8, 1894
Reappointed	May 8, 1899
Reappointed	May 8, 1904
Resigned	Dec. 31, 1904

Sir CHARLES HOLROYD.

Appointed	June 11, 1906

[1] He had succeeded Mr. William Seguier as Keeper on Nov. 24, 1843, and resigned on Nov. 6, 1847, when Mr. T. Unwins, R.A., was appointed Keeper.

LIST OF KEEPERS OF THE NATIONAL GALLERY OF BRITISH ART

Mr. (afterwards Sir) CHARLES HOLROYD .	July 17, 1897
Mr. D. S. MACCOLL	June 15, 1906

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